

THE SHAKSPERE ALLUSION-  
BOOK : A COLLECTION OF  
ALLUSIONS TO SHAKSPERE  
FROM 1591 TO 1700. VOL. I.  
ORIGINALLY COMPILED BY C. M. INGLEBY,  
MISS L. TOULMIN SMITH, AND BY DR F. J.  
FURNIVALL, WITH THE ASSISTANCE OF THE  
NEW SHAKSPERE SOCIETY: RE-EDITED, RE-  
VISED, AND RE-ARRANGED, WITH AN INTRO-  
DUCTION, BY JOHN MUNRO (1909), AND NOW  
RE-ISSUED WITH A PREFACE BY SIR ED-  
MUND CHAMBERS

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To  
FREDERICK JAMES FURNIVALL, M A , P H D , D L I T T ,  
WHO HAS GIVEN HIS LIFE TO THE  
FURTHERANCE OF ENGLISH SCHOLARSHIP,  
THESE VOLUMES,  
WHICH OWE SO MUCH TO HIM,  
ARE GRATEFULLY DEDICATED

## PREFACE TO THE REPRINT

THE last edition of the *Shakspeare Allusion-Book* appeared in 1909. It has long been exhausted, and a re-issue was one of the hopeful plans for the furtherance of English scholarship which filled the mind of Sir Israel Gollancz during the years before his lamented death. The genesis and objective of the work are admirably described in the able introduction by John Munro, and it is not necessary to say anything now in praise of what has proved an invaluable instrument in the hands of at least two generations of students. The *Allusion-Book* is at once a repertory of the scanty contributions to the biography of Shakespeare by contemporary writers and a history of the reputation and literary influence of the poet throughout the seventeenth century. But since the present re-issue merely reproduces the text of 1909 and research has not stood still in the interval, it is desirable to prefix a brief note as to the fresh material which a complete recast would have had to incorporate. Many scattered "allusions" have, of course, been recorded in literary periodicals and treatises on individual authors. A number were contributed by the late Mr G. Thorn-Drury and others to *Notes and Queries*, and were collected by Munro, with accumulations of his own, making eighty-six in all, in *Modern Philology* (xiii 497) for 1916. Subsequently Thorn-Drury reprinted his findings with additions in *Some Seventeenth Century Allusions to Shakespeare and his Works* (1920), and yet others in *More Seventeenth Century Allusions to Shakespeare and his Works* (1924). There are about a hundred in each of these pamphlets. Minor gatherings are those of H. E. Rollins in *Notes and Queries* (12th Series, x 224) for 1922, and F. L. Jones in the *Publications of the Modern Language Association of America* (xlv 791) for 1930. Most of the new citations come,

naturally enough, from Caroline and Restoration sources, the strictly contemporary writers had been pretty thoroughly ransacked by the editors of the *Allusion-Book*. And naturally also, specific allusions by name to the poet, or to any of his plays or characters, tend more and more to be eked out by "parallels" of idea or of situation, or of verbal phrasing. The wealth of these and some of the difficulties of determining their exact nature have already been indicated (pp. xlv-lviii of *Introduction*) by Munio. They range from obvious quotations, through deliberate borrowings, down to "echoes" which may often be alternatively interpreted as the result either of conscious or unconscious recollection, or of mere coincidence. To tracing "echoes," indeed, there is no end. Munro, in his *Modern Philology* paper, called attention to those in Emil Koppel's *Studien über Shakespeares Wirkung auf zeitgenössische Dramatiker*, which had, indeed, preceded in 1905 the *Allusion-Book* of 1900. More recently R. P. Cowl, in a series of interesting pamphlets issued, not always with dates, from 1926 to 1928, has collected between two and three hundred, by working on *Henry the Fourth* alone.<sup>1</sup> Some of these are already in the *Allusion-Book*. Others are clearly entitled to a place there. One at least shows that neither the compilers of that work nor Thorn-Drury had exhaustively searched a volume which they both cite. Some, on the other hand, may be dismissed as commonplaces. But, although no doubt *Henry the Fourth* has always had an exceptional popularity, it is to be feared that, if the *Allusion-Book* were to take in the results of an equally intensive study of all the plays, the spate of echoes would tend to swamp some of the main features of its original design.

I shall say no more about echoes, but shall confine myself to recording the chief additions and qualifications which a new editor of the *Allusion-Book* would probably desire to make in the process of revision. They mainly relate to the earlier and biographically the most valuable part of the work. Readers

<sup>1</sup> They were printed at more than one place abroad, but may be had, I believe, from F. K. Mathews and Marrot, Ltd. See *The Year's Work in English Studies*, vi 131, viii 146, 150, x 177.

of my *William Shakespeare* (1930) will find, I am afraid, that I have little to say which is not there set out, often in greater detail. A dozen allusions, certain or probable, are of sufficient importance to be given in full.

# 1 SIR EDWARD HOBY 1595

Sir, findinge that you wer not convenientlie to be at London to morrow night I am bold to send to knowe whether Teusdaie <Dec 9> may be anie more in your giace to visit poore Channon iowe where as late as it shal please you a gate for your supper shal be open & K Richard present him selfe to your vewe. Pardon my boldnes that ever love to be honored with your presence nether do I importune more then your occasions may willingly assent unto, in the meantime & ever restinge At your command Edw Hoby [*Endorsed*] 7 Dec 1595 [*and*] readile

This, which I printed in the *Review of English Studies*, 1 (1925) 75, from *Cecil MSS* 333vi 60 at Hatfield, was written to Sir Robert Cecil, and may very possibly point to a performance of *Richard II* at Hoby's house in Canon Row.

# II FRANCIS DAVISON 1596

(a) But if he <the Earl of Essex> be vanquished (*quod Deus omen avertat*!) without question all the world shall never make me confess, but that bumbasted legs are a better fortification than bulwarks, and St GOBBO a far greater and more omnipotent saint than either St PHILIP or St DIEGO.

(b) On the other side I am afraid that the late instalment and canonisation of the venerable saint, so contrary to so many promises, oaths, and protestations, after so long expectation of the world, and so many prayers and wishes to the contrary of all men, hath made many, that stood indifferent before, now to bend their head like bull-rushes with the wind, and, as the proverb is, run with the stream.

These extracts are from letters written by Francis Davison in Lucca to his father, William Davison, on 6 and 20 November 1596 <NS = 27 October and 10 November OS>, and printed in T. Birch, *Memoirs of the Reign of Queen Elizabeth* (1754), II.

185, 204, from *Bacon MSS* xiv ff 163, 164, at Lambeth Gobbo is clearly the uneven-shouldered Sir Robert Cecil, who had been appointed in the summer of 1596 to the Principal Secretaryship, for which the Earl of Essex had backed Thomas Bodley. The nickname, of course, comes from the grotesque figure at Venice, but its use here may have been suggested by *The Merchant of Venice*.

### III THOMAS PLATTER 1599

Den 21 Septembris nach dem Imbissessen, etwan umb zwey vhren, bin ich mitt meiner geselschaft uber daz wasser gefahren, haben in dem streuwinen Dachhaus die Tragedy vom eisten Keyser Julio Caesare mitt ohngefahr 15 personen sehen gar artlich agieren, zu endt der Comedien dantzeten sie hircn gebraucht nach gar uberausz zierlich, ye zwen in mannes vndt 2 in weiber kleideren angethan, wunderbahlich mitt einanderen.

This was printed by G. Binz in *Ingha*, xxi (1890) 156, from Platter's narrative (1604-5) of his travels in the Basle University Library. The *Julius Caesar* may well at this date (cf *infra*) be Shakespeare's.

### IV WILLIAM KEELING 1607-8

1607, Sept. 5. I sent the interpreter, according to his desire, aboard the Hector wher he brooke fast, and after came aboard mee, wher we gaue the tragedie of Hamlett.

30. Captain Hawkins dined with me, wher my companions acted Kinge Richard the Second.

<1608, Mar. 31> I envited Captain Hawkins to a ffishe dinner, and had Hamlet acted aboard me which I permit to keepe my people from idlenes and unlawful games, or sleepe.

These notes have been known since they were printed by T. Rundall in *Narratives of Voyages towards the North-West* (1849, *Hakluyt Soc.*), 231, as from Keeling's journal of a voyage to the East Indies. They appeared in Shakespeare's *Centurie of Prayse* (1879), 79, but were omitted in 1909, presumably because they were believed to be a fabrication. I think, however (cf *WS* ii 334), that W. Foster in 9 *Notes and*

*Queries*, vi 41, and F S Boas, *Shakespeare and the Universities*, 84, have successfully rehabilitated them

v ODOARDO GUATZ 1617

All the ambassadors who have come to England have gone to the play more or less Giustinian went with the French ambassador and his wife to a play called *Pericles* which cost Giustinian more than 20 crowns He took also the Secretary of Florence

This is given in the *Calendar of Venetian Papers*, xiv 600, from evidence by Odoardo Guatz, interpreter, in a Venetian trial of 1617 20121 Giustinian was Venetian ambassador in England from 5 January, 1606 to 23 November, 1608, and the incident probably took place (cf *W S* 1 522, 527 11 335) in 1608.

vi FRANCIS BEAUMONT c 1615

heere I would let slippe  
(If I had any in mee) schollershippe,  
And from all Learninge keepe these lines as <cl>eere  
as Shakespeares best are, which our heires shall heare  
Preachers apte to their auditors to showe  
how farr sometimes a mortall man may goe  
by the dimme light of Nature

These lines were quoted, incompletely, by W G P in *The Times Literary Supplement* for 15 September, 1921 The whole poem is printed from the *Holgate MS* in the Pierpont Morgan Library, New York, and BM *Additional MS* 30982 in *W S* 11 222 It is a verse-letter to Ben Jonson The FB subscribed in the *Holgate MS* must clearly point to Beaumont, although the *Additional MS* gives the writer as T B Various allusions suggest a date of about 1615

vii SIR HENRY SALISBURY? c 1623

To my good freandes mr John Hemmings & Henry Condall  
To yowe that Joyntly with vndaunted paynes  
vowtsafed to Chawnte to vs thease noble straynes,  
how mutch yowe merrytt by it is not sedd,  
butt yowe haue pleased the lyving, loved the deadd,

Raysede from the woambe of Earth a Ritcher myne  
 then Curteys Cowlde with all his Castelyne  
 Associattes, they dydd butt digg for Gowlde,  
 Butt yowe for Treasure mutch moare maniffolde

This was found by Sir Israel Gollancz in *National Library of Wales MS 5390 D*, p 141, and printed by him in *The Times Literary Supplement* for 26 January, 1922, and again, with a facsimile, in the Shakespeare Association's *Studies in the First Folio* (1924)

viii LIEUTENANT HAMMOND 1631

[p 77] In that dayes trauell we came by Stratford vpon Auon, where in the Church in that Towne there are some Monuments which Church was built by Archbishop Stratford, Those worth obseruing and of which wee tooke notice of were these

A neat Monument of that famous English Poet, Mr William Shakespeere, who was borne heere

And one of an old Gentleman a Batchelor, Mr Combe, vpon whose name, the sayd Poet, did merrily fann vp some witty, and facetious verses, which time would nott give vs leave to sacke vp

This is noted by Munro in his *Modern Philology* paper from L G Wickham Legg, *A Relation of a Short Survey of 26 Counties* (1904) The narrative is preserved in *Lansdowne MS 213*, f 315

ix DAVID LLOYD 1665

One great argument for his <Fulke Greville, Lord Brooke's> worth, was his respect of the worth of others, desiring to be known to posterity under no other notions than of *Shakespeare's* and *Ben Johnson's* Master, Chancellor *Egerton's* Patron, Bishop *Overall's* Lord, and Sir *Philip Sidney's* friend .

This is from *Statesmen and Favourites of England since the Reformation*, 504 Thoin-Drury (1922) has it, but only from a later edition of 1670 No verification of the alleged relation between Shakespeare and Greville has emerged

## x ROBERT DOBYNS 1673

In 1673 I Robert Dobyns being at Stratford upon Avon & visiting the church there transcribed these two Epitaphs, the first is on William Shakespeare's monument the other is upon ye monument of a noted usurer

- 1 Good friend for Jesu sake forbear  
To dig the Dust that lyeth incloased here  
Blessed is the man that spareth these stones  
Cursed be he yt moveth these bones
- 2 Tenn in the hundred here lyeth engraved  
A hundred to tenn his soule is now saved  
If anny one aske who lyeth in this Tombe  
Oh ho quoth the Divell tis my John a Combe

Since my being at Stratford the heires of Mr Combe have caused these verses to be razed, so yt now they are not legible

This was printed by B Dobell in *The Athenæum* for 19 January, 1901, from f 72 of a MS in his possession, written mainly between 1679 and 1685, but in part as late as 1710 or thereabouts

## xi JOHN AUBREY 1681

the more to be admired q<ua> he was not a company  
keeper

lived in Shoreditch, wouldnt be debauched, & if invited to writ, he was in paine

W Shakespeare

q<uaere> Mr Beeston who knows most of him fr<om> Mr, <sup>Lacy</sup>  
he lives in Shore-ditch [neer Nort *cancelled*] at Hoglane  
within 6 dores—Norton—folgate  
q<uaere> etiam for B Jonson

. Aubrey's main account of Shakespeare is in the *Allusion-Book*, ii 260 This additional note was disentangled by me from his collectjons in *Bodl Aubrey MS* 8, f 45<sup>v</sup>, and discussed with a facsimile, in the *Malone Society's Collections*, 1 (1911), 341.



## XII WILLIAM HALL 1694

Dear Neddy,

I very greedily embraced this occasion of acquainting you with something which I found at Stratford upon Avon That place I came unto on Thursday night, and ye next day went to visit ye ashes of the Great Shakespear which lye interr'd in that Church The verses which in his life-time he ordered to be cut upon his tomb-stone (for his Monument have others) are these which follow,

Reader, for Jesus's Sake forbear  
To dig the dust enclosed here  
Blessed be he that Spares these Stones,  
And cursed be he that moves my bones

The litle learning these verses contain, would be a very strong argument of ye want of it in the Author, did not they carry something in them which stands in need of a comment There is in this Church a place which they call the bone-house, a repository for all bones they dig up, which are so many that they would load a great number of waggons The Poet being willing to preserve his bones unmoved, lays a curse on him that moves them, and haveing to do with Clarks and Sextons, for ye most part a very <1>gnorant sort of people, he descends to ye meanest of their capacitys, and disrobes himself of that art, which none of his Co-temporaryes wore in greater perfection Nor has the design must of its effect, for lest they should not onely draw this curse upon themselvs, but also entail it upon their posterity, they have laid him full seventeen foot deep, deep enough to secure him And so much for Stratford . .

Your friend and Servant

Direct your letter for  
W<sup>m</sup> Hall Jun<sup>r</sup> at ye  
White-Hart in Lichfield

W<sup>m</sup> Hall.

The text is from *Bodl Rawlinson MS D 377, f 90* It was privately printed by J. O. Halliwell-Phillipps in 1884, and is noted in Munro's *Modern Philology* paper Hall and Edward

Thwaites, to whom the letter is written, were both of Queen's College, Oxford

Later research makes desirable, here and there, some modification in the editorial matter of 1909 I will only note a few of the outstanding points Robert Greene's *Groats-worth of Wit* is quoted (1 2) from the edition of 1596 Copies of that of 1592 are in the British Museum and the Folger collection "W Har," the author of the *Epicedium* on Lady Helen Branch cannot (1 14) be Sir William Harbert of St Julian's, since he died before her Mario Praz has shown in *Modern Language Review*, xix 273, that an echo of *Venus and Adonis* in Robert Southwell's *St Peter's Complaint* is unlikely (1 16), and that the *Complaint* may well have been written as early as 1585 The nature of the scribble (1 40) on the *Northumberland MS* is hardly intelligible without a facsimile I reproduce one in *WS* ii 196, and suggest that the writer may possibly be an Adam Dyrmonth A letter by F S Ferguson in *The Times Literary Supplement* for 7 June, 1928, describes a copy of Francis Meres's *Palladis Tamia* (1 46), which has preliminary matter cancelled in other copies Gabriel Harvey's copy of Speght's *Chaucer*, long supposed (1 56) to have been burnt, is still in existence, and its Shakespearian jotting is given, with a facsimile, in G C Moore Smith's *Gabriel Harvey's Marginalia* (1913) Lady Southampton's letter about Falstaff and Dame Pintpot (1 88) has been satisfactorily dated in 1599 by Mrs C C Stopes, *The Third Earl of Southampton* (1922), 160 P Simpson showed in 9 *Notes and Queries* (1899), iii 105, 216, that John Weever's allusion (1 94) to *Iulius Caesar* may have been written as early as 1599, and this squares with the evidence (*supra*) of Thomas Platter That the "Greene" of *Elizabeth's Losse* in 1603 was Robert and not (1 124) Thomas is clear from a jesting reference (*WS* ii 212) in John Cooke's *Epigrammes* of 1604 The order of Simon Forman's play-visits (1 228) should be (*WS* ii 337)—*Macbeth* (20 April, 1611), *Cymbeline*, *Richard II* (30 April, 1611), *Winter's Tale* (15 May, 1611) H E Rollins in *Studies in Philology*, xxiv 509, has finally disposed of the theory

(1 265) that Samuel Sheppard was a collaborator with Ben Jonson, by pointing out that it was Apollo and not a mortal who dictated to Jonson "when as *Sejanus* fall he writ" A copy of the elegy on Burbage (1 272) in *Stowe MS* 962, f 62v ascribes the authorship to John Fletcher The unlocated copy (1 289) of Basse's lines is *Bodl Rawlinson Poet MS* 60, f 13v written about 1640 I have collected some fresh information about Richard Davies, the *glossator* (11 335) of William Bulman's Shakespearian notes, in *W S* 11 255 Munro (11 406), like his predecessors, treated the lists of Shakespearian performances in the *Revels Accounts* of 1604-5 and 1611-12 as fabrications, and no doubt that was still the current view in 1909 But prolonged controversies of later years, culminating in A E Stamp's *The Disputed Revels Accounts* (1931), have sufficiently demonstrated its erroneousness

Perhaps I ought to add something about the Epistle to T H, *Oenone and Paris*, which is described by J D Parsons in communications to *The Daily Telegraph* for 29 January, 1925, and *Notes and Queries* for 20 July, 1929 as "the earliest known critical notice of Shakespeare" and a "shameless" imitation of that to *Venus and Adonis* The poem was registered on 17 May 1594, and the only known copy is now in the Folger collection Parsons ascribes it to Thomas Heywood, and says that it is "bristling with travesties and paraphrases" of Shakespeare's poem Whether this is so or not I cannot say, as I have not seen it But the Epistle, which Parsons reprints in *Notes and Queries*, may speak for itself

#### TO THE CURTEOUS READERS

Gentlemen to make a longe  
 Preamble to a short sute, weie follie, & ther  
 fore (in briefe) thus Heare you have the  
 first fruits of my indevours, and the Maiden  
 head of my Pen which, how rude and unpo  
 lished it maye seeme in your (eagle-sighted) eyes  
 I can not conceive and therefore, fearing the worst, I have

sought in some sense to prevent it *Apelles*, having formed any Worke of woorth, wold set it openke to the view of all, hiding himselfe closely in a corner of his Worke-house to the end, that if some curious and carping fellow came to finde any faulte, he might amend it against the next Market In the publishing of t[he] little Poem, I have imitated the Painter, giving you the poore Pamphlet to peruse, lurking, in the mean-while, obscurely till that hearing how you please to censure of my simple woork I may, in some other Opere magis elaborato, apply my Veine to your humours and be quit from the captious tongues, and lavish tearmes of the distracting vulgar, able to nip any fruit in the Blossome, and much like the Caterpillers that neasted in a tree, feed on everie leafe til al be wytheired and defaced But leaving them to themselves, and all favourers of forwardness in such pleasing humois to their hearts content I ende

T H

It will be clear that this "imitation" of the *Venus and Adonis* epistle, if any, is of the slightest Shakespeare offers "the first heere of my inuention" and T H "the first fruits of my indeuours" Both hope to write more, which is not unusual in young writers Both use the epithet "unpolished," and leave something, but something different, to "hearts content" That is all there is to it Shakespeare addresses a patron and not the readers, and introduces no Lylyan apologue like that of T H In what sense this epistle is a "critical notice" of Shakespeare, let alone "the earliest," I fail to see

While the proofs of this preface are before me, comes the intimation (*Times Literary Supplement* for 9 July, 1931), that Dr. A S W Rosenbach finds borrowings from *Iucrece* in John Trussel's *First Rape of Fair Helen* (1595), of which he owns the most perfect copy, and thinks that the dedicatory sonnet may be addressed to Shakespeare Dr Rosenbach's full treatment of the subject will be awaited with interest

L. K CHAMBERS.



## PREFACE

THESE volumes were not made in a day. Thirty years have passed in their compilation, and the thousands of books from which their contents have been drawn stretch over three hundred years. Many willing hands, too, have lent assistance. Antiquaries, scholars, and friendly readers, have all most kindly helped.

Clement Mansfield Ingleby, Miss Lucy Toulmin Smith, and Dr Furnivall, who have been the great workers in this matter, were assisted by the members of the New Shakspeare Society. Many of the allusions were discovered by Halliwell Phillips, as the initials printed in the text will show. Mr P A Lyons, Dr Brinsley Nicholson, Professor Dowden, and Mr P A Daniel also helped a great deal. To the two latter gentlemen, I, too, have to acknowledge indebtedness. To Mrs Stopes, Miss Spurgeon, Professor Manly of Chicago, Dr Bradley, Mr R B McKerrow, and Professor Ker, I am grateful for references and advice. Thanks are no less given to all those who have been good enough to forward references.

Through all, from the commencement of these volumes to now, the advice and practical help of Dr Furnivall have been freely given, and the frequency of his initials throughout our text testify to the splendid way in which he has so ungrudgingly laboured in this, as in so many other departments of literary work.

In this edition, the initials of those responsible for allusions are printed beneath them.

J M



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## INTRODUCTION

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**History of the Allusion Book**—Many and interesting are the parallels which might be drawn in political, religious and literary history between the Elizabethan and Victorian times, yet intellectually, the two eras are widely different. In the latter, together with other causes, the manipulation of natural forces in industrial development and the perfection of locomotion, turned intellectual activity into pathways of Science. The necessity for absolute accuracy began to be felt on all sides. The Victorian era is distinguished by long and patient research, by the methodical classification of data, and by the subsequent deduction of laws which might assist in the pursuit of knowledge.

The influence of the exact methods of science is to be traced in many departments of intellectual labour, and particularly in what one may call the higher criticism, whether it be of literature, art, or

religion. The application of scientific critical principles and research to *Piers Plowman*, and the works of Chaucer, Gower, Lydgate, Shakspeare, and other masters in our literature, has led, through revolutions of different magnitudes, to a wider and deeper knowledge, and a truer and worthier appreciation of the labours of our great literary men. The advance made by the Victorian Shakspeareans on all that had gone before was magnificent, and the advance was made through the adoption of correct principles, and the subsequent discovery of laws, whose application elucidated difficult and complex problems. Properly speaking, we may distinguish two Victorian schools, an earlier and a later,<sup>1</sup> the former distinguished for its antiquarian illustration, textual emendation and verbal criticism (and, unhappily, for deviations in the shape of forgeries), and the latter for its exposition of the growth and development of Shakspeare's art, for illustration of his times, and the relation of his work to that of his contemporaries, besides the continuation of the labours begun by the earlier school. Adequate attention was first given by the later Victorians to the Apocryphal Plays which less critical generations had ascribed to Shakspeare, and to the sources used by the dramatist, by the establishment of line-ending tests, a study of style, and the collection of external evidence such as contemporary allusions and entries in the Stationers' Books, the chronological sequence of the poems and plays was worked out with an approach to accuracy. All manner of records and documents were brought together and printed, and a vast literature of Shakspearean biography, bibliography and elucidation arose.

Among all these critical and historical books the publications of the New Shakspeare Society have a high place. In the words of the Society's founder, that indefatigable scholar, Dr Furnivall, "to do honour to Shakspeare, to make out the succession of his plays, and thereby the growth of his mind and art, to promote the intelligent study of him, and to print texts illustrating his work and times, this *New Shakspeare Society* was founded in the autumn of 1873." One of the most valuable books published to effect some of these purposes, was the *Centurie of Prayse*, a collection of Shakspearean

<sup>1</sup> *Shakspeare Life and Work*, by F J Furnivall and John Munro, 1908, pp 72, 73

allusions, edited by Dr C M Ingleby and generously presented by him to the members of the Society in 1874. A second edition of this book was presented by Dr Ingleby in 1879, when Miss L T Smith undertook to edit it, and when the number of allusions to Shakspeare and his works grew from 228 to 356. Even this, however, did not half exhaust the available allusions, for Dr Furnivall in 1886 came out with his *Some 300 Fresh Allusions to Shakspeare from 1594 to 1694 A D, gathered by Members of the New Shakspeare Society*. And now in 1908, in this combined edition of the *Centurie* and *Fresh Allusions*, I have added some 130 new allusions to the old stock, and there are still more not in this collection.

Dr Ingleby's original idea was to have printed only those references to the poet which occurred within his lifetime, a scheme practically identical with an unaccomplished design of Dr Grosart's, announced in 1870, for preparing a *Contemporary Judgment of Poets*. Ingleby's work, however, gradually grew into a *Centurie*, and was brought to an end with the allusions of the first great English critic, John Dryden, in 1693, it being resolved that formal criticism should be excluded. The "pre-critical century," as Ingleby called the period his collection represented, was held by him to divide itself naturally into four periods: the *first* extending from the earliest allusion (1592) to the poet's death in 1616, the *second* from then to the outbreak of the Civil War in 1642, the *third* from the closing of the theatres to the Restoration, and the *fourth* from the return of the monarchy to the rise of criticism. Miss L T Smith and Dr Furnivall abided by these divisions, but the latter included also Dryden's Prologue to *Love Triumphant*, 1694, thus exceeding the limit of 1693.

Dryden's *Essay Of Dramatick Poesy* was published in 1668, his *Conquest of Granada*, containing critical remarks on Shakspeare, in 1672, his great Preface to *Troilus and Cressida* in 1679. Before then, the remarks on Shakspeare by Margaret Cavendish in 1664 show a good critical appreciation, Edward Phillips's *Theatrum Poetarum*, in 1675, much as it eulogises Shakspeare, attempts an elementary criticism on correct grounds, Rymer's book was published in 1678, and even before any of these dates, in 1650 English criticism had taken a decided step forward in the *Gondibert* &

of Davenant. In fact, by 1693, criticism was well on its way, and had paid its tribute to Shakspeare and even were it possible to exclude the results of this critical awakening from these volumes, it were not desirable, for in these days a history of Shakspeare criticism is just what one would consider valuable. To stop short at 1693, moreover, is to suppress valuable evidence,—that of Jeremy Collier and his supporters, of Congreve, Dennis, Gildon, etc.,—showing the effects of Dryden's critical appreciations, the tendencies of criticism, and the development of opinion concerning the drama and Shakspeare. In order, therefore, to include this evidence, our allusions are extended to 1700.

The divisions which Ingleby made in his *Centurie* do not seem to me either "natural" or necessary. The death of Shakspeare, which is held to close the first period, made no immediate difference to the poet's position in literature. When the "myriad-minded" Shakspeare, that sweet swan of Avon, died, no contemporary poet assailed the dull cold ear of death with metrical lamentations, and not then did Shakspeare's posthumous greatness begin. The still silence in which this greatest of Englishmen came into the world is equilled only by the silence in which he left it again. We do not consider here the magnificent inscriptions at Stratford, which, probably, rather indicate local appreciation and sorrow than the sorrow of literary men. In 1616 Robert Anton was reproving immodest women for going to see such base plays as *Antony and Cleopatra*, Drummond was assisting his muse with borrowings from *A Lover's Complaint*, Beaumont and Fletcher were having a jest at Hamlet and plagiarising from Hotspur, and Jonson, in the newly-acquired greatness of his laureateship, was censuring Shakspeare's faults in the Prologue of *Every Man in his Humour*. In the following year, 1617, only two allusions, and those by Taylor the water poet and Geffray Mynshul, and of little importance, have been discovered. Thus, at the passing of the greatest Elizabethan, the muse shed not one tear. It is particularly important to remember that, of all the poets who had sung the praises of Shakspeare, and of all those who had plagiarised his works, not one was moved by his death, which must have been known before long in London, to make any immediate expression of loss

or sorrow<sup>1</sup> It seems that Shakspeare, in leaving the London of his success for the Stratford of his boyhood, passed out of immediate notice A younger generation of playwrights with a new mode came forward to take his place

But Shakspeare's death did ultimately make a difference, in so far as it caused the publication of the Folio in 1623 The debt that we owe to Heminge and Condell, the poet's friends and fellow-players, is incalculable, for on the Folio of 1623, as foundation, is built the fair fabric of Shakspeare's fame It was the publication of the Folios in 1623, 1632, 1664, and 1685, and of the poems in 1640, which familiarised men with Shakspeare's plays as *literature* and made Shakspeare a great tradition in poetry and drama The splendid panegyrics of Jonson, Holland and Digges and the forewords of Heminge and Condell, must have intimated to many for the first time the greatness of the man who had died seven years before If, therefore, we needed to have a first period at all, it should end in 1623, when the allusions of Shakspeare's contemporaries to his personality had ended also, with the exception of a few by such men as Jonson As a matter of fact, however, the allusions group themselves conveniently into two series, distinguished by different characteristics, and practically coincident with the division in our volumes, the first series ending about the middle of the century and the second continuing to its end

The other divisions made by Ingleby in the *Centurie* are roughly correct, but only roughly After the publication of the Folio in 1623, the event of prime importance in its effect upon dramatic taste, and hence upon the position of Shakspeare, was the formation of the Commonwealth in 1649 Subsequently, the Restoration in 1660 is the most considerable event in its consequences for the drama Yet, in a subject such as ours, divisions of this nature are all but useless, though we may refer developments, for their origin, to the movements these dates indicate It is easy to see, moreover, that some considerable time would have to elapse after such changes as the foundation of the Commonwealth and the Restoration before their influence on poetic and dramatic taste would be

<sup>1</sup> Taylor in 1620 mentioned Shakspeare as one of the great dead, but there is no lament.

clearly manifest as a general tendency, that before their arrival some indication would be discernible of the tendencies their influence was to encourage, and that, in a time so full of conflicting ideas and opinions as the greater part of the seventeenth century, we should expect to find throughout conflict of judgments concerning Shakspeare, though at different times different judgments might predominate. The first Puritan attack on the drama was not delivered when Charles the Stuart laid his head on the block on January 30, 1649, nor when Prynne published his *Histriomastix* in 1632 and subsequently had his nose slit, nor had the last gone by when Charles II returned to continue the mismanagement of his fathers. Useful, therefore, as divisions are for marking the main causes of change, they cannot be held to group the effects, and in these volumes they are abolished.

It was decided in the old books of allusions to exclude the title-pages of the quartos of apocryphal plays, whereon fraudulent punters had, for the deception of their public and the diversion of modern critics, put the embellishment "By W S," or "W Sh," or "W Shakspeare." But as this rascally use of Shakspeare's initials or name in recommending a book not by him is as certainly an allusion to him as any passage printed in these volumes, and as it points most unmistakably to the high appreciation of Shakspeare's work by his contemporary readers, I see no reason for the omission, and therefore include all the quarto title-pages concerned.

Though nothing on the same scale as Ingleby's *Centurie* had been attempted before, yet Garrick, Drake and Malone had made smaller collections of tributes to Shakspeare. Knight, in his *Shakspeare Studies*, also printed a selection, and Mr Bolton Corney, Mr George Dawson, and Dr Grosart, each had once a similar scheme. Latterly, in 1904, Mr C E Hughes printed a volume on *The Praise of Shakspeare*, a collection of passages on the great poet, extending up to modern times, with an able Introduction by himself and a Preface by Mr Sidney Lee. Mr Hughes's book owes its existence to a controversy conducted by Mr Sidney Lee and others in the *Times*, concerning that curious aberration which we may call the Baconian heresy, and which, like many other

heresies, ancient and modern, owes much to the temptation of notoriety Mrs C C Stopes in her *Bacon-Shakspeare Question*, 1888, printed in its Chapter IV a goodly number of allusions to Shakspeare A second and revised edition of this book has appeared

**Uses of the "Allusion Book"**—The *Allusion Book* is a store of information on many subjects connected with Shakspeare Apart from its mere interest as a chronologically arranged series of references to our greatest poet, the material it contains may be divided into the following sections, under which we shall discuss it —

- α Allusions to plays which help us to fix their dates of composition
- β Allusions to contemporary events
- γ The expressions of Shakspeare's contemporaries concerning him and his works
- δ The expressions of Shakspeare's successors concerning him and his works
- ε Legends of Shakspeare and his works

**α Allusions to Plays giving Dates**—The external evidence used by Shakspeareans in determining the dates of the poems and plays consists of the entries in the *Stationers' Registers*, the publication of the quartos, and early allusions by contemporaries The entries of Shakspeare's works in the *Stationers' Registers* are printed from Arber's edition in quarto, in our second volume These entries, which are to be considered allusions just as much as the text of our volumes, help us to date two poems and eight plays

1593	before April 18	<i>Venus and Adonis</i> <sup>1</sup>
1594	before May 9	<i>Lucrece</i> <sup>2</sup>
1598	before February 25	1 <i>Henry IV</i> <sup>3</sup>
1600	before August 4	<i>As you Like It</i> <sup>4</sup>
1600	before August 4	<i>Much Ado</i> <sup>5</sup>
1602	before July 26	<i>Hamlet</i> <sup>6</sup>
1603	before February 7	<i>Troilus and Cressida</i> <sup>7</sup>
1607	before November 26	<i>King Lear</i> <sup>8</sup>
1608	before May 20	<i>Pericles and Antony and Cleopatra</i> <sup>9</sup>

<sup>1</sup> 11 525

<sup>2</sup> 11 525

<sup>3</sup> 11 526

<sup>4</sup> 11 526

<sup>5</sup> 11 526

<sup>6</sup> 11 527

<sup>7</sup> 11 527

<sup>8</sup> 11 528

<sup>9</sup> 11 529



The entry of *King Lear* in 1607 mentions the performance of the play on December 26, 1606, at Whitehall. Other dates in the *Stationers' Registers* are subsequent to the generally accepted dates of composition. *Much Ado* is generally dated 1598, or 1599-1600. *Trout* is given an earlier date, 1603, as above, and a later one, when it is thought to have been revised, 1607.

Contemporary allusions printed in these volumes help us to fix the dates of five other plays.

*Romeo and Juliet*—Q1 of *Romeo* was published by Danter in 1597, but the early date of 1591 is generally accepted, from internal evidence, for the first draft or version. Weever's Sonnet of 1595<sup>1</sup> proves conclusively that, by that year, the character of *Romeo* was already famous and associated with Shakspeare.

*Julius Cæsar*—This play was first printed in the Folio, but Weever in his *Mirror of Martyrs*, 1601,<sup>2</sup> says

The many-headed multitude were drawne  
By Brutus speech, that Cæsar was ambitious,  
When eloquent Mark Antonie had shewne  
His vertues, who but Brutus then was vicious?

As there is no intimation in Amyot or North of Brutus's speech on Cæsar's ambition, these lines must refer to Shakspeare's play.

*Twelfth-Night*—This comedy was first printed in the Folio. Its date is fixed as 1601-2 from the entry of John Manningham in his Diary that the play was acted at the feast of the barristers of the Middle Temple on February 2, 1602.<sup>3</sup> The play contains a part of a song from Robert Jones's *Book of Ayres*, 1601.

*Winter's Tale*—Here again we have a play unprinted till its appearance in the Folio. Its date is fixed at 1611, from Dr Simon Forman's note that he saw it performed at the Globe on May 15 of that year.<sup>4</sup>

*Henry VIII*—Again a play not printed till the Folio text of 1623, and one in which Shakspeare's participation as author may be doubted. Its date is settled by records of the accidental burning of the "Globe" on June 29, 1613, when *Henry VIII* was being played. See the Sonnet on the conflagration,<sup>5</sup> Sir Thomas Lorkins'

<sup>1</sup> L. 24<sup>2</sup> i. 74.<sup>3</sup> i. 98<sup>4</sup> L. 228<sup>5</sup> i. 240

letter of June 30, 1613,<sup>1</sup> Sir Henry Wotton's of July 6,<sup>2</sup> and Howes' continuation of Stowe.<sup>3</sup>

Apart from these allusions Meres in his *Palladis Tamia* of 1598 mentions Shakspeare's "sugred Sonnets," his *Venus and Lucrece*, six comedies and six tragedies, including *Love Labour's Wonne*, —thought to be the play re-written as *All's Well that Ends Well* Meres's passage proves that, though the Sonnets were not published till 1609, some of them, at least, were in existence in 1598

β **Allusions to Contemporary Events** — Besides the burning of the "Globe," noticed above, other contemporary events, more or less connected with Shakspeare, are alluded to in these volumes We have, first of all, a number of passages concerning the examinations of Sir Gelly Merrick and Augustine Phillips in connexion with the Essex Conspiracy, and a valuable passage on the same subject which I found in Bacon's *Declaration*, 1601.<sup>4</sup> The death of Elizabeth in 1603 is mourned by Chettle and an anonymous author.<sup>5</sup> Prince Lewis of Wittenberg visited the "Globe" and saw *Othello* on April 30, 1610.<sup>6</sup> On March 24, 1613, occurred the tilting-match in which Pembroke, Montgomery and Rutland took part, and with which Shakspeare may have been associated.<sup>7</sup> Richard Burbage died on March 13, 1618, and we have an elegy on him, recording his principal parts.<sup>8</sup> Ben Jonson visited William Drummond of Hawthornden in January 1619, and Drummond has recorded bits of the conversation.<sup>9</sup> *Pericles* was played before the Marquis Tremouille, Buckingham, Oxford, etc., at Court, in May 1619.<sup>10</sup> For record of other Court performances see the accounts of Lord Treasurer Stanhope, 1613,<sup>11</sup> and of Sir Henry Herbert, 1623-1636.<sup>12</sup>

γ **The Allusions of Shakspeare's Contemporaries** — Much of the laudatory verse and prose of the Elizabethans ran, through excess of feeling over judgment, into hyperbole, just as their satire and criticism, for the same reason, were apt to be too severe In an age when the encomiastic address of patrons was all but compulsory, the tendency towards hyperbole was inevitable Yet,

<sup>1</sup> 1 238

<sup>5</sup> 1 123, 124

<sup>9</sup> 1 274.

<sup>2</sup> 1 239

<sup>6</sup> 1 215

<sup>10</sup> 1 276.

<sup>3</sup> 1 243

<sup>7</sup> 1 234

<sup>11</sup> 1 241

<sup>4</sup> 1 81, 82, 92

<sup>8</sup> 1 272

<sup>12</sup> 1 321, 323

hyperbolic as praise of authors and patrons may have been in general, it was usually healthy, for it had judgment and belief behind it, and, at least, the Elizabethan eulogies of Shakspeare were greatly superior to the hollow laudations of a future generation, with whom praise had become a mere habit, an affectation. Any one who cares to examine the verses written concerning authors of the past, or addressed by Elizabethans, to their contemporary brothers in literature, must be struck by this exuberance in the expression of admiration and esteem. The weary student of Lydgate may be glad to know that, in 1614, Thomas Freeman, the epigrammist, declared him equal to the great men of that and all former ages<sup>1</sup>. George Turberville in 1570 praised Arthur Brooke, the author of that long rambling poem *Romeus and Juliet*, in the highest terms<sup>2</sup>. Not to multiply instances, which are common, the verses addressed by Spenser to various noblemen and printed with the *Faerie Queene*, are tinged with this same characteristic<sup>3</sup>. In considering, therefore, the praises of Shakspeare by the Elizabethans and Jacobeans, we have to remember this tendency towards exuberance, born of a splendid enthusiasm for literature, but we have also to bear in mind that beneath all their eulogies, conventional as these may be in terms and epithets, were great admiration of the poet's works and strong appreciation of his greatness among his fellows. To the Elizabethans Shakspeare was an Elizabethan, not the great heir of universal fame. It was yet too early in that busy world with its strong social distinctions, for men to realise that one who followed the more or less despised vocation of a player and wrote for the stage of those days, could rise to be a world-figure in literature, or that his art could challenge comparison with that of the cherished tragedians of antiquity. Those who ventured to liken him in their eulogies to the classical tragedians and writers, likened also lesser men, like Drayton, Daniel and Warner, and it is evident that none of them had any conception that his genius was phenomenal or that he stood without compeer in English literature. The highest criticism of the time, with the

<sup>1</sup> *Rubbe and A great Cast*, 1614, Epigram 14, sig. g<sup>6</sup> 2

<sup>2</sup> *Epitaphs, Epigrams, Songs and Sonnets*, pp. 143b-144b

<sup>3</sup> See particularly the verse to Lord Buckhurst, Globe edn. p. 9

ception of Ben Jonson's, would have found much in him to dispraise. To those, who, like Stephen Gosson, attacked the drama from the moral standpoint, Shakspeare and his fellows had little to recommend them, simply because the functions of tragedy and comedy are widely different. Others who, like Philip Sidney, regarded the unities as inviolate and the works of the ancients as unquestionable models for all time, could only have condemned the tragicomedies which so delight us. I feel safe in asserting that, to the Elizabethan, Spenser was a greater poet than Shakspeare, though he, too, came under the censure of criticism for his use of "rustic language." Camden in 1606 described Spenser as first of English poets of that time (*Anglorum Poetarum nostri seculi facile princeps*), William Webbe thought Spenser greatest, and some even consider him so to this day.<sup>1</sup> The allusions to Spenser, whose fame seems never to have greatly fluctuated, up to the end of the seventeenth century might even outnumber the allusions to Shakspeare.<sup>2</sup> Be that as it may, those of Shakspeare's contemporaries who praised him (except Jonson), praised him for his sweetness and those lesser qualities which were apparent to them, and in which he excelled his fellows, the great men, like Bacon, Lord Brooke, and subsequently, Lord Clarendon, were silent. A creative age, like the Elizabethan, cannot be justly critical, in particular it cannot be critical of one whose work is in progress in its midst: only when a man's work is done, or nearly so, can men review it, and notice its development, and only when an age is past, do its men and things fall into proper perspective and reveal their proper relations. Then too we have to notice that the distinguishing qualities which constitute Shakspeare's universal eminence, like the great qualities of Aeschylus and Sophocles, are those which a studious perusal of the text alone can demonstrate. It was only after the publication of the Folio that adequate material was provided for such a study, and even then, except in a few great minds, like Milton's, recognition did not come till systematic criticism had begun to do its work.

<sup>1</sup> As, for instance, Mr. Morton Luce. See his *Handbook to the Works of Shakspeare*, 1907, p. xiii.

<sup>2</sup> I printed a number of references to Spenser allusions in *Notes and Queries*, Series X, vol. x, p. 121.

Taking these things into consideration, we have not to be disappointed if the Shakspeare we know and revere, was not so known and revered by the men of his own day. That he was honoured by them, admired by them, and loved by them, we shall see more, if more were needed, were impossible.

I divide the allusions of Shakspeare's contemporaries into three main classes: the first (*a*) is composed of the references to his works, showing those on which his reputation was founded, the second (*b*) consists of references to the poet himself, and those from the men who knew him are particularly valuable. These two classes of allusions have often been dwelt on before, but a third class, (*c*) consisting of the cases in which the poet's contemporaries borrowed from, or plagiarised, his works, has had little attention given to it, and is the greatest testimony of all to Shakspeare's superiority over his fellow poets and playwrights.

(*a*) The first reference in these volumes to a play is Nash's record of the success of *Henry VI*,<sup>1</sup> with which Shakspeare is generally held to have had some small connexion. The second is Helmes's account in the *Gesta Grayorum* of the performance of the *Comedy of Errors* in Gray's Inn Hall on December 28, 1594,<sup>2</sup> at which performance Bacon and Shakspeare may have met. At first, however, it was for his poems that Shakspeare was known. To be a poet was then a greater thing than to be a dramatist, and in publishing his poems so early in his career, Shakspeare took the best means of establishing a good reputation and gaining attention. The verses prefixed to *Willobie his Avvisa* in 1594 mention *Lucrece* and *Shake-speare*. In the same year Harbert and Drayton praise the poem, and Southwell gives the first intimation of *Venus and Adonis*.<sup>3</sup> Most of the epithets used by contemporaries of Shakspeare, "Home-tong'd *Shakespeare*," etc., seem to be due to their conception of his poems, whose theme is passion, and accordingly in *Willobie his Avvisa*, Shakspeare is the authority on love. Sir William Drummond so mentions him again in 1614.<sup>4</sup> The references to the poems continue to occur with constancy till about the middle of the century, when they decrease in number. In 1595 comes from Weever the recognition of Shakspeare as both

<sup>1</sup> 1 5<sup>2</sup> 1 7<sup>3</sup> 1 8, 14, 15, 16<sup>4</sup> 1 251

playwright and poet Of his early plays, those which most struck his contemporaries were *Romeo* and *Richard III* After 1600 these gave place to *Hamlet* and the Falstaff plays, which, having taken the chief place in popular favour, have held it ever since, except that *Hamlet* temporarily declined a little in popularity during the latter half of the seventeenth century Meres's references to Shakspeare and his works, in 1598,<sup>1</sup> are the most valuable of the early allusions Shakspeare is here declared to be the most excellent among the English for comedy and tragedy and his principal works are cited This declaration of Meres that Shakspeare was chief *dramatic* author of his age, and that at a time when a great part of his work had not been written, is a testimony to Shakspeare's success Meres himself was no great critic, and I regard his utterances as reflecting the popular estimate as observed by a frequenter of the theatre, rather than the tribute of criticism Meres's statements were seconded by *The Returne from Pernassus*,<sup>2</sup> where Kempe, speaking of the university playwrights, says, "*Shakespeare* puts them all downe, I and *Ben Jonson* too" Ben Jonson, in any case, was one of the first, in 1599,<sup>3</sup> to record the popularity of Falstaff, the authors of *Sir John Oldcastle* refer to the fat knight in 1600, Roger Sharpe in 1610, etc.<sup>4</sup>, he is mentioned in private correspondence,<sup>5</sup> and subsequently references to him turn up unexpectedly on many occasions, even in state trials and books of controversy The allusions go to show that this character, which sprang into immediate fame in the days of Elizabeth, attained still greater notoriety in the days of the Commonwealth and the Stuarts after James I

Among the first to note the greatness of *Hamlet* was Gabriel Harvey about 1600<sup>6</sup> Anthony Scholoker praises it in 1604,<sup>7</sup> and notes particulars of its acting *Ratsers Ghost* makes a reference in 1605, and in the same year the authors of *Eastward Hoe*, by using the name "Hamlet" and making evident borrowings, record the play's popularity After this for some years there is a curious dearth of references to the play itself, and yet no play of Shakspeare's (except, perhaps, that *Hamlet* gives place to Falstaff) gained

<sup>1</sup> 1 46-49<sup>2</sup> 1 102<sup>3</sup> 1 61<sup>4</sup> 1 77, 212<sup>5</sup> 1 88<sup>6</sup> 1 56,<sup>7</sup> 1 133

more attention. The evidences of the play's profound influence are to be seen, not in the ordinary verbal allusions, but in the many imitations and plagiarisms to which it was subjected. From no other play of Shakspeare's, probably from no other similar composition in the world, have so many phrases been borrowed, and of no other, probably, have so many passages and scenes been imitated.

It is difficult to determine which plays after *Romeo*, *Richard III*, *Hamlet*, and the Falstaff pieces, were most favoured by Shakspeare's contemporaries. The number of allusions to such a play as *Love's Labour's Lost* is doubtless due to its early date and its publication in quarto. Probably *The Mulsummer Night's Dream* with Bully Bottom and his mates held a high place. *Julius Cæsar*, *Othello*, *Macbeth* and *Lear* all ranked high.

Magnificent as we think Shakspeare's art in *Antony and Cleopatra*, containing, as the play does, the poet's most wonderful woman-study, done at the zenith of his powers, and fine as its verse is, it seems to have been no great favourite with Elizabethans. No reference to it occurs before 1616, and after that date allusions are extremely rare. The fact that Plutarch's account of Antony's fall was so well known to Shakspeare's contemporaries may explain in part the absence of allusion to the play, but we have to note also, that, in the case of this, one of Shakspeare's best written plays, and on a subject which was so often dramatised, there is almost complete absence of borrowing of phrases by other authors. It is not enough to say that *Antony* is not a good acting play. The truth appears to be that the cause of this neglect of *Antony* is the secret of the Elizabethan attitude towards Shakspeare the dramatist. It was not necessarily the finest poetry, nor the highest delineation of character, nor evidence of the most perfect dramaturgical skill, which made a play successful to the Elizabethans, though all these might contribute. The first part of *Henry VI* could be a success without them, *Antony and Cleopatra* gained little notice in literature with all their aid. The characters which held the attention of Shakspeare's audiences were strong, commanding men like Tamberlaine and Richard III, and beautiful, gentle women, injured and suffering, like Juliet and Desdemona. The people who went to the Globe liked plays full of strange vicissitudes

such as *Henry VI*, and *Titus Andronicus* and *Pericles*, pieces in which life and death were mingled in glaring contrasts, in which battles, sieges, duels, murders and revenges found place. They liked to have pity and terror awakened within them, the sweet love of Romeo with its tragic end appealed to their hearts, the gloom and mystery, the sorrow and tragedy of *Hamlet* moved them all, the drollery and rascality of Falstaff were things of their own time, immediate to them, familiar. But *Antony* was another matter, the great conflict in the play is one between duty and licence, the tragedy is the fall of a great soldier, and this conflict and this tragedy were not those which interested Elizabethans. No heart is broken in the action by the ruin of a tender and passionate love, the fall of Antony excites no deep feelings of pity or terror, the beauty of Cleopatra wins no compassion for her end, and the character of neither the queen nor Antony is purged of its stains by self-inflicted death. Though soldiers pass over the stage and we hear the tumult afar off, the battles are given in descriptions. The play is sad, it is distressing, but it is not a story of woe, or of innocent suffering, and being such as it is, it could not appeal to the people of the early part of the seventeenth century as could others mentioned above.

The consideration of *Antony* bears out our previous statement that dramaturgical skill, fine verse, and good character drawing, though so many Elizabethan plays possess these things, could not alone assure a play's success, and it is probable that almost all of Shakspeare's contemporaries failed to appreciate the high character of his art, and to value him for it.

(b) *Shakspeare, the Man and his Contemporaries*—The figures of few men could have been more familiar to the citizens of Elizabethan London than those of the chief actors in the Queen's Company, William Kempe, Richard Burbage and William Shakspeare. Yet, as men chronicle the rare and extraordinary rather than familiar and well-known things, no record has come down to us of how Shakspeare lived in London, and we know little of what he did. His life seems to have been quiet, almost uneventful, and calm, only rarely do we find records of little incidents in his busy career. "To Shakspeare's friends and daily companions," says



Furness,<sup>1</sup> "there was nothing mysterious in his life, on the contrary, it possibly appeared to them as unusually dull and commonplace. It certainly had no incidents so far out of the common that they thought it worth while to record them. Shakspeare never killed a man as Jonson did, his voice was never heard, like Marlowe's, in tavern brawls, nor was he ever, like Marston and Chapman, threatened with the penalty of having his ears lopped and his nose slit." Apart from the legal actions with which Shakspeare was connected, however, some notices, rare and valuable, have been bequeathed us, and from them we learn something of the man and what his fellows thought of him.

And first, as to his personal appearance. John Davies of Hereford, in 1603, said that Shakspeare and Burbage had wit, courage, good shape, and good parts, and that they were generous in mind and mood. These two he praised again in 1609, and in 1611 he said of "our English Terence, Mr Will Shake-speare"—

Hadst thou not plaid some Kingly parts in sport,  
Thou hadst bin a companion for a *King*

As for the imputation made by some that Shakspeare was lame, based on Sonnet LXXIX, 1-3

Speak of my lameness, and I straight will halt,—

we can only say that the absence of contemporary reference to such an affliction is almost certain proof that it did not exist, and that it is little borne out by Jonson's lines in the Folio.

heare thy Buskin tread,  
And shake a Stage<sup>2</sup>

From Fuller, who was collecting matter for his *Worthies* in 1643, we learn of the merry meetings at the "Mermaid," of the wit-combats between solid Ben and the nimble-minded Shakspeare.<sup>3</sup> Of these meetings Beaumont writes in his letter to Ben Jonson

What things have we seen  
Done at the *Mermaid*! heard words that have been

<sup>1</sup> Variorum *Much Adoe about Nothing* 1899, p. vii

<sup>2</sup> This of course, may only be figurative language, but still, is significant

<sup>3</sup> 1 484

So nimble, and so full of subtle flame,  
 As if that every one (from whence they came)  
 Had meant to put his whole wit in a jest,  
 And had resolved to live a fool, the rest  
 Of his dull life ! Then, when there hath been thrown  
 Wit able enough to justify the Town  
 For three days past ! Wit that might warrant Le  
 For the whole City to talk foolishly  
 Till that were cancelled ! And, when we were gone,  
 We left an air behind us, which alone  
 Was able to make the two next companies  
 Right witty ! though but downright fools, more wise !

A piece of Shakspeare's conversational impromptu may be preserved in *The Newe Metamorphosis*, 1600-12

And next we come to notices of the poet's industry. The attack of Greene on Shakspeare, the upstart Crow, the reviser of other men's plays, gives place to Chettle's subsequent apology and praise. "Divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in witting, that aprooves his Art" <sup>1</sup> John Webster, in 1612,<sup>2</sup> refers to "the right happy and copious industry of M *Shake-speare*, M *Decker* and M *Heywood*" (The last two names are usually omitted by biographers, and should not be). In 1599, William Jaggard published his piratical first edition of *The Passionate Pilgrime*, described as "By W Shakespeare." In 1612 was issued another edition, where, under Shakspeare's name, appeared two verses from Heywood's *Troia Britanica*, 1609. This, Heywood resented in his *Apology for Actors*, 1612. "I must acknowledge my lines not worthy his patronage," says Heywood of Shakspeare, and continues that the great poet was "much offended" with the rascally publisher.<sup>3</sup> Heminge and Condell in the Folio refer to Shakspeare's ease in composition. "Wee have scaise received from him a blot in his papers," they declare. To this Jonson refers in his *Timber*, 1630-37. the Players had often mentioned that Shakspeare never blotted out a line, "would he had blotted a thousand," says Ben.<sup>4</sup>

A good deal of the contemporary praise of Shakspeare is couched, as we noted before, in the ordinary poetic epithets of the time, and is not to be understood to imply a realisation of the poet's true

<sup>1</sup> 1 2, 4<sup>2</sup> 1 233<sup>3</sup> 1 62, 231<sup>4</sup> 1 316, 348

greatness "Sweet" Shakspeare, says the author of *Polimantia* in 1595,<sup>1</sup> Scoloker speaks of the "Friendly" Shakspeare in 1604, Thomas Heywood writes, in 1635, of the "enchanting Quill" of "mellifuous *Shake-speare*", Weever calls the poet "honic-tong'd", William Barkstead, in 1607, gives Shakspeare the laurel, and in self-depreciation, takes for himself the cypress, Thomas Freeman, in 1614, writes of "that nimble *Mercury*," the poet's brain, "Ingenious *Shakespeare*," says an early eulogiser in lines afterwards quoted by Langbaine

More important than these are a number of references by other men Meres's *Palladis Tamia* of 1598 puts Shakspeare chief of English dramatists, and Parts I and II of the *Returne from Parnassus*, 1600-2, do likewise Richard Barnfield, as Mr Charles Crawford has observed, was the first of Shakspeare's contemporaries to write the poet's praise by imitating him, and as it is evident he knew the poems well, and greatly admired them, his praise of 1598 is particularly noteworthy In his *Excellencie of the English Tongue*, 1595-6, Carew cited Shakspeare and compared him with Catullus, and Edmund Bolton, in his *Hypercritica*, names the poet as one of the chief writers of good English

Ben Jonson stands alone He is the founder of Shakspearean criticism As the friend of Shakspeare, one who talked and laughed with him, as the most solid, most learned, and the strongest of Elizabethan playwrights, his utterances concerning his superior in drama deserve our profoundest respect Ben was too honest,—perhaps I may be forgiven if I say he was too arrogant also,—to give unstinted praise to the man he says he loved, but when we consider what he dispraised we shall see it does not subtract from the honour of Shakspeare, and when we consider what he praised we shall see it adds to the honour of Jonson He was a man of a different calibre from Shakspeare, he loved learning in a way that Shakspeare did not, but as he loved learning more, he knew men less More learned as he certainly was, he respected classical precedent and symmetry in a way that Shakspeare could not and there where he thought his strength lay, to us lies his inferiority, for the free and happy genius of Shakspeare, which to him "wanted

<sup>1</sup> Echoed in Part I of the *Returne from Parnassus* 1600, l. 67

art,' called drama to a height, where all his art could not reach it

We can dismiss with little comment the mere allusions by Jonson to Shakspeare's characters. In 1599, in *Every Man out of his Humour*, he alluded to Silence and Falstaff, in 1605 he, with others, referred to *Hamlet* in *Eastward Hoe*, in 1609 he mentioned Doll Tearsheet in *Epicene*, and in 1614 he referred to *Titus Andronicus* and the *Tempest* in *Bantheolomew Fayre*. These allusions are only such as we find in other contemporaries, some of them are useful (as the *Titus* note) in other ways, but none of them is particularly valuable, except as showing Jonson's interest in Shakspeare's works.

Other references, or apparent references, are more important. These commence with the very dubious description of Sogliardo and his arms in *Every Man out of his Humour*, in 1599, when Shakspeare's arms were granted. It has been supposed that Jonson may have been girding at Shakspeare in this play, but the circumstance of an upstart buying arms was too common to warrant our lending importance to Jonson's satire of a contemporary failing which Harrison had commented on ten years before. In 1601-2 *The Returne from Pernassus* has a fling at Jonson's *Poetaster*, and represents Shakspeare as "having given him a purge that made him beray his credit." The *Poetaster* is thought by some to refer to Shakspeare, but the matter is so obscure that speculation is idle. I will only venture the remark that, if *The Returne from Pernassus* simply refers to the two chief dramatists as rivals for excellence, the "purge" may be *Julius Cæsar*, a Roman play.

Leaving these misty matters we come to the main body of Jonsonian criticism. The sources from which we draw are the Prologue of *Every Man in his Humour*, 1616, the conversations with Drummond, 1619, the poems in the Folio, 1623, the note *De Shakespeare nostri* in *Timber*, 1630-37 (?), and Rowe's Preface to his edition of 1709, for the anecdote of the debate between Hales and Jonson, about 1633.<sup>1</sup> The censure of *Pericles*, in 1629-30, I do not consider important, poor Ben was very sore then over the failure of *The New Inn*, and his verses, as Ingleby remarks, were

<sup>1</sup> 1 263, 274, 305, 307, 348 373

a vent for his indignation, and show a certain amount of jealousy. Nor do I regard it as possible that the "happy genius" Jonson refers to in *Sejanus* can be Shakspeare. The whole of Jonson's adverse criticism comes under the contention which he advanced to Suckling, Hales, and others, that Shakspeare was in "want of learning," and that he was ignorant "of the Antients." Jonson thus insisted on the observance of dramatic proprieties, which he himself could not always observe, and when he observed them less rigorously, he worked most happily. Shakspeare, with a freedom which Jonson could not imitate, unconsciously asserted the right of his genius in making his art a law unto itself. The indifferent eye with which Shakspeare looked on the many minor errors, the anachronisms and the historical inaccuracies which are scattered broadcast through his plays could not win Jonson's approval. The spontaneity and profusion of Shakspeare's genius, with its "right happy and copious industry," bursting into creation with such facility that his "pious fellows" Heminge and Condell received scarcely a blot on his papers, were not such as Jonson associated with the art of the dramatist. If Shakspeare never blotted a line, Jonson thought he should have done, as he himself doubtless did freely. That Shakspeare broke the dramatic unities was due to the fact that he knew no better, a man of "little Latin and less Greek," the mighty stores of ancient drama, the models for the emulation of all time, were practically closed to him. Bohemia, of course (not to mention other Shakspearean sea-bound countries), had no sea-shore, and Cæsar should not say foolish and undignified things.<sup>1</sup> All this is explained when we consider Jonson's writings. The dramatic works of Jonson are often possessed with a cold solidity, and are constructed in the most elaborate style, the art they display is conscious and deliberate art, the figures they contain, particularly in the case of the Roman plays, are often cold and unnatural, and few of his plays, with all their learning, are elevated by tenderness or sympathy. In accordance with the foremost

<sup>1</sup> Jonson rebukes Shakspeare for this in his passage *De Shakespeare nostrati*, and he pokes fun by repeating Cæsar's words in *The Staple of News*, 1625. Taylor in his *Travels to Prague in Bohemia*, 1630, seems, also, to jest good-naturedly over the 'Bohemian' coast.

theories of his age, he avoided the mixture of tragedy and comedy, and incoherence of plot, and he attempted, at least, to adhere to the dramatic unities. In all these points Shakspeare offers a decided contrast. None of his plots are elaborated to any degree, and some of them are loose in structure. *Henry V* can hardly be said to have a plot at all, and *Henry VI*, against which Jonson declaimed,<sup>1</sup> is, for the most part, a succession of fights and intrigues. Tragedy and comedy are found side by side in his plays, and the unities are frequently broken. The art of Shakspeare, like the art of all great geniuses, seldom shows evidences of effort or difficulty: it is direct and spontaneous. His characters win us always with their human appeal, and pulse with the warm blood of life. And the whole of his work is imbued with the happiness and the pathos which come of keen sympathy with the joys and woes of others, is full of pity and tenderness. Considering the work and ideals of Jonson, therefore, and the work and position of Shakspeare, we see that the criticism we have is only such as we should expect, and this, at all events, is certain, that Shakspeare's works are not so remarkable for the absence of that quality which Jonson called "art," as Jonson's are conspicuous for the excess of it.

In the personal element in his criticism, Jonson, of course, stands alone, but in the critical principles which underlie his remarks, he was in no way original. Other men had advocated those principles before him, had condemned other poets because of them, and would certainly have discovered the same faults in Shakspeare as Jonson did, and other men were destined to hold those same principles after him, and continue his criticism.

Where Jonson was original—and be it said to his everlasting honour,—was in his praise of the great dead poet. And his praise of Shakspeare, the man, is all the more valuable when we remember how difficult Jonson was to get on with, how arrogant and quarrelsome he was, how he was received graciously by the king, afterwards thrown into prison, and afterwards made poet laureate, how he was masque-maker with Inigo Jones, with whom he quarrelled so, was finally expelled from court, and subjected to many misfortunes.

but to the last was invested by the younger men with an authority which must have greatly gratified him. Ben Jonson's lines in the Folio are the first adequate recognition of Shakspeare's greatness, and though, like all his praise, they are rather magisterial, they seem to be based on a proper comprehension of those particular powers which made Shakspeare's immortality. The poet is anxious to dissociate his encomiums from the sort of thing which "seeliest Ignorance" would have said. He thinks that Shakspeare could (as he has done) stand proof against the shafts of crafty malice. He identifies him with his age, calls him its very soul, and declares him immortal in his works. He proclaims him superior not only to the men of his own time, but to the ancients. He calls on Britain to regard her immortal son. He praises that very art which at other times he found wanting. He declares that by Shakspeare's works you may know Shakspeare the man. And he records the delight that Elizabeth and James derived from his plays. In the *Timber* he tells us of the character of the man, "he was honest and of a free and open nature," he says, "and I lov'd the man, and doe honour his memory, (on this side Idolatry) as much as any." Is there not something touching in the tenderness of this "I lov'd the man," an eloquent testimony to the personal charm of him so often called "gentle," and so honoured among his fellows?

We come next to the evidences of the spread of Shakspeare's personal fame. At some time after 1597, and probably before 1603, Shakspeare's name, together with other scraps connected with him, was scribbled on folio 1 of the Duke of Northumberland's MS. of Lord Bacon's *Of Tribute*<sup>1</sup>. In 1603 Henry Chettle rebuked the "silver-tongued *Melicert*," Shakspeare, for not lamenting the death of Elizabeth, again, *A Mourneful Dittie* of the same year uttered a similar rebuke,—and this circumstance is referred to in 1604 by I. C. in his *Epigrammes Ratsers Ghost*, of about 1605, seems to refer to Shakspeare's increasing fortune in London, and to Richard Burbage. Thorpe, in 1609, could call Shakspeare "our ever-living poet," and in the address prefixed to the quarto of *Troilus* of that year, the writer declares that Shakspeare's works please even those who are displeased with plays in general. The

inclusion of quotations from Shakspeare in such books as Bodenheim's *Belvedere* in 1600, is an early instance of what became common later on in the century—the inclusion of many quotations in such books as the *Academie of Complements*, etc.<sup>1</sup> Meantime minor quotations are found in books such as Burton's *Anatomy*, Walkington's *Optick Glasse*, 1607, and in MSS. In 1620 we have a Mr Richardson, of Magdalen College, Oxford, quoting *Romeo* from the pulpit.<sup>2</sup> More important is the fraudulent use of Shakspeare's name on the title-pages of piratical quartos of plays not by him. The earliest of these was *Locrine*,<sup>3</sup> “Newly set forth, ouerseene and corrected By W S” in 1595, when all Shakspeare's first-period plays were done. The “W S” was repeated on the title-pages of *Cromwell* in 1602, and the *Puritaine* in 1607.<sup>4</sup> There can be little doubt that these initials were used by the publishers to deceive their public. In 1605 *The London Prodigall* has Shakspeare's name in full, as has *A Yorkshire Tragedy* in 1608.<sup>5</sup> The second edition of *The Troublesome Raigne of King Iohn*, in 1611, is declared on its title-page to be by “W Sh,” and the third edition has the full name “William Shakespeare.”<sup>6</sup> The 1619 edition, for Pavier, of *The Contention* is also declared in the same way to be Shakspeare's. To complete the list, the 1634 quarto of *The Two Noble Kinsmen* is described as by Fletcher and Shakspeare, and the 1662 edition of *Merlin* is described as by Shakspeare and Rowley.<sup>7</sup>

Some of these plays are most wretched productions, others have greater merit, but that any of them can have anything at all to do with Shakspeare is extremely doubtful. The use of the poet's name in the early quartos is unquestionable evidence of the esteem in which he was held, and of the selling powers of his works. We have referred to the piratical *Passionate Pilgrime* above.

(c) *Shakspeare's Influence over his Contemporaries*—More important even than the references to Shakspeare's characters and plays by his contemporaries and immediate successors are the silent borrowings from his works which commence with the appearance of *Venus and Adonis*, and continue in plenty till the

<sup>1</sup> 1 452, 11 38, 165<sup>2</sup> 1 279<sup>3</sup> 1 21<sup>4</sup> 1 104, 166<sup>5</sup> 1 147, 186<sup>6</sup> 1 226, 284<sup>7</sup> 1 338 11 124



middle of the seventeenth century, when Puritan supremacy retarded dramatic activity. The borrowings are either imitations of scenes and passages, or they are verbal imitations of lines and phrases due to close knowledge of the plays and poems.

The imitations of scenes, so far discovered, are not many. Shakspeare, like all the great poets of the world, left no school behind him. He was not an initiator, he invented no new style, he introduced no new vogue. Rather he accepted freely the forms and practices laid down by his predecessors and fellows, but he transcended them in all things, he perfected their methods, and their forms, he surpassed them in his style, in his whole art he was immitable. Both Marlowe and Kyd left behind them types which long served for models, the romantic plays of Beaumont and Fletcher continued to exercise a wide influence over the stage, but it was long before the works of Shakspeare were considered as models which playwrights might profitably study. We shall not expect to find, therefore, in Jacobean and post-Jacobean drama up to the Restoration, any evidence of plays on a Shakspearean model. What we shall find will be inferior imitations of certain incidents, passages, or scenes, often, I believe, made unconsciously. And we may notice in passing, that the dearth of plays of a Shakspearean type is by no means indicative of the superiority in any way of such a man as Maiston, who seems to have exercised an influence over the later Revenge tragedy,<sup>1</sup> but is tributive to the subtlety of that art of which no man could win the secret.

The verbal borrowings are of two kinds. They are lines lifted more or less intact from the Shakspearean text, or they are imitations of Shakspearean lines. All of these are due either to the retention in the memory of remarkable passages heard in the theatre, or to perusal of the printed text. Borrowings which are due to reading only, need not greatly detain us. They are interesting and they are valuable, but they are common to all times, and more or less with the works of all poets. But the borrowings, conscious or unconscious, which are due to knowledge of the plays in the theatre itself, have a particular importance.

<sup>1</sup> *Tragedy*, by A. H. Thorndike, 1908, p. 199.

In 1607 John Maiston, in *What You Will*, quoted that famous line, "A Horse, a Hoise, my Kingdome for a Horse,"<sup>1</sup> and continued, "Looke the I speake play sciappes"<sup>2</sup> This, of course, is conscious borrowing, and is a fairly common feature Maiston himself had parodied the same line in his *Scourge of Villaine* in 1598,<sup>3</sup> Richard Brathwaite cited it in his *Strappado for the Diuell*, 1615<sup>4</sup> Richard Coibet quoted the line in connexion with Burbage, who acted Richard III, in *Iter Boieale*, before 1621,<sup>5</sup> and the "play-scrap" is again parodied in Beaumont and Fletcher's *Little French Lawyer*<sup>6</sup> Other play-scraps were well known on the Elizabethan stage and were even quoted by Shakspeare himself First, there is Pistol's scrap "haue wee not *Hiren* here?"<sup>7</sup>—probably from Peele's lost *Turkish Mahomet* and the *Fair Greek Hiren* The phrase is repeated in John Day's *Law Tricks*, 1608,<sup>8</sup> and again in *Eastward Hoe*, 1605 And next there is that speech of "stalking" Tamburlaine

"Holla, ye pampered iades of Asia!  
What! can ye draw but twenty miles a day ?"

once more made part of "the swaggering vaine of Auncient *Pistoll*,"<sup>10</sup> and quoted, likewise, in *Eastward Hoe* As the Peele and Marlowe phrases occur in the same page, the authors of that play may be borrowing from Shakspeare Lodovick Barrey in the same way quotes Pistol's "die men like dogs," in his *Ram-Alley* of 1611<sup>11</sup>

So much for play-scraps We pass next to unacknowledged and more or less accurate citations from the text, and imitations of passages These commence in 1594, when Richard Barnfield, in his *Affectionate Shepheard*, helped his muse with Shakspeare's *Venus and Adonis* and probably *Lucrece*<sup>12</sup> It is difficult to determine whether Barnfield borrowed intentionally, or reproduced phrases which lingered in his memory probably the latter is the truth In any case, in the following year Bainfield made another series of borrowings, as we may term them, even more definite than those

<sup>1</sup> *Richard III*, V iv Fol, p 204

<sup>2</sup> 1 176

<sup>3</sup> 1 52

<sup>4</sup> 1 256

<sup>5</sup> 1 271

<sup>6</sup> 1 197

<sup>7</sup> *Henry IV*, II iv, Fol, p 83

<sup>8</sup> 1 190

<sup>9</sup> *Tamburlaine*, IV iv 1-2

<sup>10</sup> *Henry IV*, II iv, Fol, p 83

<sup>11</sup> 1 221

<sup>12</sup> 1 17

previous<sup>1</sup> nevertheless, it is just as difficult to say how far Barnfield consciously followed Shakspeare Exactly similar borrowings to these were made by Nicholson in his *Acolastus* in 1600<sup>2</sup> The lines he parallels or imitates come from *Venus*, *Lucrece* and 3 *Henry VI*, the one from the latter being "Oh Tygres Hait, wiapt in a Womans Hide,"<sup>3</sup> which Greene had previously parodied in 1592<sup>4</sup> In 1600 was published Bodenham's *Belvedere*,<sup>5</sup> the first of those collections of citations from various poets, which afterwards became fairly common An enormous number of quotations from Shakspeare have lately been identified in *Belvedere* by Mr Crawford (Vol II, Appendix D) Subsequently this type of book was represented by *The Academy of Complements*, 1640, *Wil's Labyrinth*, 1648, and John Cotgrave's *English Treasury*, 1655

The quotations and imitations of the poems continue till the middle of the century, when, probably in consequence of widespread Puritan feeling, they decrease Dekker closely imitated a passage from *Venus* in *Old Fortunatus*, 1600<sup>6</sup> Heywood quoted part of two stanzas of *Venus* in *The Fayre Mayde of the Exchange*, 1607, and in the following year Maikham and Machin quoted almost the same passage from that book of "maides philosophie" in their *Dumbe Knight*<sup>7</sup> The apostrophic of *Lucrece*, "O Opportunity thou notorious bawd!" has its imitations in Marston's *Malcontent*, "Entic'd by that great bawd, opportunity", in Heywood's *Fair Maid of the West*,—"win Opportunity, Shees the best bawd", and once more in Foid's *Lady's Trial*—"the bawd Opportunity" Alexander Niccholes quoted a passage from *Venus* in his *Discourse of Marriage*, 1615,<sup>8</sup> apparently from memory G Rivers lifted many pieces from *Lucrece* for his *Heroine*, in 1639<sup>9</sup> And while Robert Burton introduced bits of the poems in the *Anatomy of Melancholy*,<sup>10</sup> Robert Baron made use of *Venus* in writing his *Fortune's Tennis-Ball*, 1650, much in the same way as Nicholson had used the poem for his *Acolastus* of 1600

The *Sonnets* and the other poems had not this vogue Not

<sup>1</sup> 1 19

<sup>2</sup> 1 74

<sup>3</sup> 3 *Henry VI*, I iv, Fol., p 151

<sup>4</sup> 1 2

<sup>5</sup> 1 72

<sup>6</sup> 1 64

<sup>7</sup> 1. 177, 188

<sup>8</sup> 1 254

<sup>9</sup> 1 435

<sup>10</sup> 1 324

dealing so much with incidents, and not so full of picturesque description and allusion, they were less quotable and imitable. The commencement of the twelfth piece in *The Passionate Pilgrim*,

Crabbed age and youth cannot live together,  
Youth is full of pleasance, age is full of care,

finds several imitations and echoes. The first line is quoted in Rowley's *A Match at Midnight*, 1633, Ford parodied the first two lines in *Fancies, Chaste and Noble*, 1638, the opening line seems to be parodied in *Lady Alimony*, 1659,—“Frosty age and youth suit not well together”, and the ballad itself is referred to in Fletcher's *Woman's Prize*. A line in a madrigal of Sir W. Drummond's may be an echo of *Sonnet 27*<sup>1</sup>, bits of *Sonnet 47* are introduced by Sir John Suckling into his *Tragedy of Brennoralt*, 1646, and that same author made a continuation of some lines from *Lucrece*, printed in *Fragmenta Aurea*, 1646<sup>2</sup>.

There is sufficient evidence here to lead us to believe that most of these quotations and imitations were not made directly from consulting the printed text. The verbal differences between the original and the imitator's or copier's version seem to be due to small failures of memory, and not to deliberate alteration. For this reproduction of phrases and parallelism to exist, the poems must have been widely read and well known.

We must next consider the plays. In our section discussing the mere allusions of Shakspeare's contemporaries to his dramatic pieces, we found that the plays which most interested his fellows were *Romeo* and *Richard III*, and, subsequently, the Falstaff pieces and *Hamlet*. It is precisely these four productions which most of all provided material for minor imitations and borrowings up to the middle of the seventeenth century. Of the borrowings made from these plays alone, *Richard III* and Falstaff provide about 16 and 18 per cent respectively, *Romeo* provides about 23 per cent, and *Hamlet* about 43 per cent. The total number of references to Falstaff outnumber those to *Romeo*, but the latter is more imitated and quoted from. It may be opportune, too, at this point, to utter a word of warning in connexion with the allusions

<sup>1</sup> 1 260

<sup>2</sup> 1 386 404

to *Hamlet* Apart from the fact that a few of the early allusions may be to the earlier *Hamlet*,<sup>1</sup> we have to remember that, even before the appearance of Shakspeare's play, there existed several Revenge tragedies of a Kydian type already characterised by incidents and parts which figure prominently in the Shakspearcan tragedy Almost all the Revenge plays have points of contact in their adoption of the minor conventionalities which accompanied their theme The incitement of a son by his father's ghost to revenge his father's murder, the son's irresolution, his scholarliness and madness, the wooing of the heroine, and her insanity, the scene in the churchyard, etc., are by no means the peculiar property of *Hamlet*, and whenever allusions to some older play are concerned with these conventional incidents, it is not always safe to assume that Shakspeare's tragedy is implied This notwithstanding, there are few passages in our text which offer difficulty in that way

In considering the plays, we will deal first with the imitation of phrases, and proceed to the imitation of scenes Capulet's words in *Romeo*,<sup>2</sup>

At my poor house, looke to behold this night,  
Earth-treading starres that make darke heaven light,  
And like her most, whose merit most shall be  
Which one more view, of many, mine being one,  
May stand in number, though in reckning none,

are borrowed by Sharpam in *Cupid's Whirligig*, 1607, "where so many earth-treading starres adorne the sky of state", they appear again in Armin's *Historie of the two Maids of More-Claude*, 1608—"courtly dames or earth's bright treading starres", and in Fletcher's *Noble Gentleman*,<sup>3</sup>

" Beauties, that lights the Court, and makes it shew  
Like a faire heaven, in a frosty night  
And mongst these mine, not poorest "

Romeo's words,

" It seemes she hangs vpon the cheeke of night,  
As a rich Jewell in an Æthiops eare, "<sup>4</sup>

appear in Acherley's *Massacre of Money*, 1602—"Like to a Jewell in an Æthop's eare", and in Scolöker's *Darphantus*,

<sup>1</sup> See, for examples, vol. 1 p. 182

<sup>2</sup> *Romeo*, I. 11, Fol., p. 55

<sup>3</sup> 1. 202

<sup>4</sup> *Romeo* I. v, Fol., p. 57

1604—"a faire Iewell by an *Ethiope* worne" Other similar borrowings may be found in Henry Porters *Historie of the two angrie women of Abington*, 1599<sup>1</sup>, in the *Returue from Pernassus*, Part I, 1600<sup>2</sup>, in Middleton's *Blurt, Master Constable*, 1602<sup>3</sup>, in Marston's *Malcontent*, 1604<sup>4</sup>, in Toinneau's *Atheist's Tragedie*, 1611 (?), in Fletcher's *Wild Goose Chase*, and in Burton's *Anatomy*<sup>5</sup> Finally, we will draw special attention to Lodovick Barrey's borrowings from *Romeo* in his *Ram-Alley*, 1611<sup>6</sup> Here we have a number of Shakspearean phrases in a play which Fleay once described as "one continuous parody of Shakespere" But once more we seem to have a case of repetition from memory, perhaps of unconscious repetition, the parallelisms which arise are not such as one finds in the case of imitation of a printed text

With *Richard III* we dealt in considering the "play-scrap" A few quotations and imitations yet remain to be noticed *The Returue from Pernassus* quoted the opening lines of the play in 1601-2, Christopher Brooke, while paying a magnificent tribute to Shakspeare, catches a few phrases from his play on the *Ghost of Richard III*, 1614, and lines appear in Webster's *White Devil* and Suckling's *Goblins*<sup>7</sup>

Of the words of Falstaff and his kinsmen rascals there are many echoes We have previously noticed Ancient Pistol as a purveyor of play-scrap The earliest reproduction of any of Falstaff's utterances is in the *Palladis Tamia* of Meres, 1598<sup>8</sup> "there is nothing but rogerie in villanous man", and the phrase was repeated by Shirley in *The Example*, 1634

"Falstaffe, I will beleeeve thee,  
There is noe faith in vilanous man "

Shirley, in *The Sisters*, 1642, reproduced another Falstaffian expression "Hum! send for a lion and turn him loose, he will not hurt the true prince," and though this idea was common in the middle ages, and is recorded in Munday's translation of *Palmerin d'Oliva*, 1588, yet Shirley most probably got it from Shakspeare, and his phrasing is practically the same After Meres, the next example—a somewhat dubious one, perhaps—occurs in Middleton's

<sup>1</sup> 1 57

<sup>5</sup> 1 324

<sup>2</sup> 1 67

<sup>6</sup> 1 211

<sup>3</sup> 1 110

<sup>7</sup> 1 116, 384

<sup>4</sup> 1 129

<sup>8</sup> 1 49

*Family of Love*, 1607-8, and the same author certainly reproduces a speech of Falstaff's in *A Mad World, my Masters* <sup>1</sup> "We haue heard the Chymes at mid-night, Master Shallow," <sup>2</sup> says the fat knight "I haue seene the stars at midnight in your societies," writes Robert Armin, one of Shakspeare's fellow actors, in his *Nest of Ninnies*, 1608 In 1614 John Cooke reproduced Prince Hal's phrase "There is a devil has haunted me these three years in likeness of an usurer" Massinger reproduced another phrase in the *Parliament of Love*, 1624, and gave an echo of the "honour" speech <sup>3</sup> in *The Picture*, of 1629 <sup>4</sup> "Rare rogue in Buckiam," evidently a Falstaffian reminiscence, occurs in Suckling's *Goblins*, <sup>5</sup> and Falstaff's words on instinct are paralleled in Fletcher's and Massinger's *Love's Pilgrimage* <sup>6</sup> The character of Hal as a companion of Falstaff's, erroneous as it may be historically, influenced John Trussell's account of the prince in his *Continuation of the Collection of the History of England*, 1636 <sup>7</sup>

*Hamlet*, as was noticed above, presents more difficulties than the other plays, but the certain borrowings from it are very numerous These consist of instances connected with the ghost-scene, with the soliloquies, with the churchyard scene, or they are miscellaneous borrowings from any part John Marston's works are frequently cited in these volumes He it was, apparently, who commenced the Hamletian borrowings in his *Malcontent*, in 1604, with the ghost-scene phrase, "arte there, old true peny?"—which, as Marston certainly copied *Hamlet* in other passages, he most probably took from Shakspeare The dialogue between the ghost and Hamlet is again evident in Fletcher's *Woman-Hater*, in *The Merry Devil of Edmonton*, and in Middleton's *Mad World*, <sup>8</sup> while in Beaumont and Fletcher's *Woman's Prize*, <sup>9</sup> we have a repetition of the swearing and moving of places, again probably from *Hamlet*, though the incident is not peculiar to that play The agility of the ghost is referred to in *Anthropophagus*, 1624 "they are like *Hamlets ghost*, *hic & ubique*, here and there, and everywhere" A line or two from the ghost-scene is caught in Suckling's *Goblins*, and again in *The*

<sup>1</sup> 1 142

<sup>2</sup> 2 *Henry IV*, III 11, Fol., p 88

<sup>3</sup> 1 *Henry IV*, V 1

<sup>4</sup> 1 299

<sup>5</sup> 1 384

<sup>6</sup> 1 203

<sup>7</sup> 1 401

<sup>8</sup> 1 180, 169, 142

<sup>9</sup> 1 200

*Lady Mother*, 1635 The mention of "meditations spotless wings," in *The Honest Whore*,<sup>1</sup> though a similar phrase occurs previous to *Hamlet* in *Wily Beguilde*,<sup>2</sup> is also probably from Shakspeare's play

The first echo of the soliloquies is in Beaumont and Fletcher's *Scornful Ladie*,<sup>3</sup> "to sleepe to die, to die to sleepe a very Figure Sir" Massinger follows in *The Roman Actor*, 1626<sup>4</sup> "Tremble to think how terrible the dream is After this sleep of death" The same author in *The Mudd of Honour*, 1632, once more echoes the same soliloquy Dekker's *Wonder of a Kingdome*, 1636, repeats "In such a sea of troubles," and Suckling's *Aglaura*<sup>5</sup> catches another phrase of the same speech, "Hope has so sicklied o're Their resolutions" And finally *The London Post*, of January 1644, describing the execution of Laud, says, from still the same soliloquy "the sense of something after death, and the undiscovered country unto which his soul was wandering startling his resolution" The scene in the graveyard and the moralising over the skull of Yorick seem to have inspired a passage in *The Honest Whore*, 1604, and certainly inspired a scene in Randolph's *Jealous Lovers*, 1632 In *Ancient Funerall Monuments*, 1631, there are likewise borrowings from *Hamlet*'s moralising

"Bid her print till day of doome,  
To this fauour she must come"

Hamlet's ironical speech to Guildenstern, "what a piece of worke is a man!" etc, is paralleled in *The Malcontent*, and Polonius's warning to Ophelia to reject Hamlet seems there to be echoed The authors of *Eastward Hoe*, in 1605, made several allusions to Shakspeare's tragedy, and gave another version of Ophelia's song, "And will he not come againe"<sup>6</sup> Part of Hamlet's speech with Rosencrantz and Guildenstern, in Act II, sc 11, is rewritten into *The Flea*, by Peter Woodhouse, 1605 The first two of the following lines spoken by the play queen,<sup>7</sup>

"In second Husband, let me be accurst,  
None wed the second, but who kill d the first  
A second time, I kill my Husband dead,  
When second Husband kisses me in Bed,"

---

<sup>1</sup> 1 141

<sup>2</sup> 1 29

<sup>3</sup> 1 229

<sup>4</sup> 1 302

<sup>5</sup> 1 385

<sup>6</sup> Act IV, sc v, Fol, p 274

<sup>7</sup> Act III, sc 11, Fol, p 268



were, with minor changes, quoted in *A Discourse of Marriage*, by Alex Niccholes, 1615, and all four were given as "what the Tragic Queen but fainedly spake," in *The Philosophers Banquet*, 1614. The player's speech to Hamlet is alluded to in Marston's *Insatiate Countesse*, 1613.<sup>1</sup> Phrases are also imitated and echoed in Beaumont and Fletcher's *Philaster* and *Mauds Tragedy*<sup>2</sup>, in Massinger's *Unnatural Combat*<sup>3</sup>, in Ford's *'Tis Pity she's a Whore*<sup>4</sup>, in Clarke's *Paræmiologia*, 1639, and a passage is quoted in *A Helpe to Discourse*, 1640. The title-page of *Pendragon*, 1698, contains a quotation from *Hamlet*, probably the earliest citation from Shakspeare so used.

Among other Shakspearean characters Hotspur attracted some notice. His words in *1 Henry IV*, I iii,<sup>5</sup>

"By heauen, me thinks it were an easie leap,  
To plucke bright Honor from the pale-fac'd Moone," etc.,

were quoted in Beaumont and Fletcher's *Knight of the Burning Pestle*, 1613,<sup>6</sup> and were imitated in "Εἰκόη ἡ Πίσση," 1649, while another of his lines may be echoed in Fletcher's *Captain*, 1613.<sup>7</sup> Part of Prince Hal's speech over the body of Hotspur, his slain rival,<sup>8</sup>

"Thy ignomv sleepe with thee in the graue,  
But not remembred in thy Epitaph,"

is imitated in Dekker's and Webster's *Famous History of Sir Thomas Wyat*.<sup>9</sup> Hotspur's words in *1 Henry IV*, I iii,<sup>10</sup>

"Three times they breath d, and three times did they drink  
Vpon agreement of swift Seuernes flood,  
Who then affrighted with their bloody lookes,  
Ran fearfully among the trembling Reeds,  
And hid his cuspe-head in the hollow banke,"

are paralleled in Fletcher's *Loyal Subject*,<sup>11</sup> and in Abrahram Cowley's *Davidens*, 1656. Other lines from the same play are reproduced in Sharpham's *Fleue*, 1607,<sup>12</sup> in Massinger's *Virgin Martyr*, 1622,<sup>13</sup> and in the *Great Duke of Florence*, 1627,<sup>14</sup> and some lines from Part 2 of *Henry IV* are quoted in Suckling's *Brennoralt*.<sup>15</sup>

1 1 236      2 1 196      3 1 296      4 1 379      5 Fol, p 52  
6 1 229      7 1 197      8 Act V sc iv, Fol, p 72  
9 1 183      10 Fol, p 51      11 1 198      12 1 173  
13 1 296      14 1 298      15 1 386

Othello's words in Act III sc iii,<sup>1</sup> "I found not *Cassio's* kisses on her Lippes," were copied in *The Honest Whore*, 1604, and in Massinger's *Emperor of the East*, 1631, and Suckling quoted some lines from the play in his *Goblins*. Sam Picke imitated one of Iago's speeches in his *Festum Voluptatis*, 1639, and Iago's Rabelaisian phrase in Act I sc 1<sup>2</sup> is repeated in Sheppard's *Loves of Amandus* and *Sophronia*, 1650, and in Blount's *Academie of Eloquence*, 1654.

*A Midsummer-Night's Dream* was even more drawn upon than *Othello*. Titania's words to Bottom, "Come, sit thee downe vpon this flowry bed," etc,<sup>3</sup> are imitated in Dekker's *Shomakers Holiday*, 1600, and different speeches by Bottom were quoted or imitated by Ford in *'Tis pity she's a Whore*, 1633, and Taylor in the Epistle to *Sir Gregory Nonsense*, 1630. Puck's lines, "He put a girdle round about the earth, In foity minutes,"<sup>4</sup> are echoed in Chapman's *Bussy D'Ambois*, 1607, and in Massinger's *Maid of Honour*, 1631-2, while other lines and passages are imitated in Marston's *Malcontent*, 1604, in Fletcher's *Lover's Progress*<sup>5</sup>, and in Massinger's *Duke of Milan*, 1623.<sup>6</sup>

The speech of Comiolanus,

"Now by the iealous Queene of Heauen, that kisse  
I carried from thee deare, and my true Lippe  
Hath Virgin d it ere since, "<sup>7</sup>

is imitated in Beaumont and Fletcher's *Queen of Corinth*,<sup>8</sup> in Massinger's *Bondman*,<sup>9</sup> and in Shirley's *Coronation*<sup>10</sup>

Longaville's lines in *Love's Labours Lost*,<sup>11</sup>

"Fat paunches haue leane pates, and daynty bits  
Make rich the ribbes but bankerout quite the wits,"

are quoted in Walkington's *Optick glass of Humors*, 1607, and in John Clarke's *Paræmiologia*, 1639, Berowne's "*Pompey the huge*"<sup>12</sup>

<sup>1</sup> Fol, p 325

<sup>2</sup> Fol, p 311 "our Daughter and the Moore, are making the Beast with two backs

<sup>3</sup> Act IV sc 1, Fol, p 157

<sup>5</sup> 1 203

<sup>8</sup> 1 198

<sup>11</sup> Act I sc 1, Fol, p 122

<sup>4</sup> Act II sc 11, Fol, p 149

<sup>7</sup> Act V sc 111, Fol, p 27

<sup>10</sup> 1 479

<sup>12</sup> Act V sc 11, Fol, p 142

<sup>6</sup> 1 297

<sup>9</sup> 1 297

is caught in Marston's *Malcontent*, and Moth's words about Samson and the town-gates<sup>1</sup> are echoed in Middleton's *Family of Love*<sup>2</sup> Various speeches from *Much Ado* were imitated in Heywood's *Fayre Mayde of the Exchange*<sup>3</sup>, and borrowings from Dogberry's utterances by Armin in his *Italian Taylor*<sup>4</sup> first led Collier to believe that Armin had acted that character Benedick's acceptance of Beatrice "for pity," is paralleled in *The Wild Goose Chase*, 1621

Of the few verbal parallels which remain beyond those just detailed, we need not take individual notice Some of them concern *Lear*, some *The Tempest*, some *Henry VI*, some *Julius Cæsar*, and some *Henry V* *Richard II*, *Pericles*, *John*, *Troilus*, *The Merchant* and *As You Like It* are also drawn from A few cases in which incidents and scenes were imitated remain to be considered The imitation of scenes is a field which has not yet been sufficiently explored, and further research would probably produce many more cases than those hitherto discovered *Wily Beguilde*, probably written before 1596,<sup>5</sup> imitates the scene between Capulet and Juliet,<sup>6</sup> where the old man chides his daughter for refusing Paris, and besides echoing a phrase of Shylock's, imitates the moonlight scene towards the end of *The Merchant of Venice* The parting of Romeo and Juliet is likewise imitated in *A Pastoral Dialogue*, by Thomas Carew, before 1638, and the speech of Laurence, instructing Juliet to take the potion, is copied by Fletcher in *The Knight of Malta*<sup>7</sup> Richard III's forgetfulness in his instructions to Catesby in Act IV sc iii,<sup>8</sup> may be imitated in *Lingua*, 1602-7<sup>9</sup> Beaumont and Fletcher in *A King and no King*,<sup>10</sup> in the scene between Arane and Arbaces (III 1), had in mind the scene between Volumnia and Coriolanus (V iii) Ford in his *Love's Sacrifice*<sup>11</sup> imitated the great scene between Othello and Iago in Act III sc iii Glapthorne in *Wit in a Constable*, 1639-40, imitated the scene between Dogberry and his watch in *Much Ado*,<sup>12</sup> and the same scene was imitated in *Lady Alimony*, 1659

<sup>1</sup> Act I sc ii, Fol, p 125

<sup>4</sup> 1 194

<sup>7</sup> 1 198

<sup>10</sup> 1 197

<sup>5</sup> 1 28

<sup>8</sup> Fol, p 199

<sup>11</sup> 1 379

<sup>2</sup> 1 141

<sup>6</sup> Act III sc v

<sup>9</sup> 1 112

<sup>12</sup> Act III sc 11

<sup>3</sup> 1 177

We have noticed in referring to these examples of borrowing that many of them do not appear to be due to book knowledge, but are simply the repetition of phrases and passages caught by the ear, with such misplacement of words and minor errors as such a process would entail. In an age when many playwrights were actors, and performed in others' plays, many of them would know by heart long passages, at least, from plays by their colleagues. Playwrights who frequented the theatres must have retained in the memory play-scrapes and strong lines spoken by the actors. Thus a great deal of the borrowing we have noticed came from the theatre itself, it was sometimes conscious borrowing, and sometimes unconscious. "If," says Anthony Scoloker in his *Diaphantus*,<sup>1</sup> the author "haue caught vp half a Line of any others, It was out of his *Memorie*, not of any ignorance." Robert Armin, who reproduced several Shakspearean phrases, was a member of Shakspeare's company. Important as the Quartos and Folios were in establishing Shakspeare's lasting reputation, this constant repetition of phrases from memory shows clearly that, apart from them, Shakspeare's success in the theatre itself was sufficient to have won him fame among his fellows. What the publication of his works did, was to make them accepted as literature, to carry on his reputation through the turmoil of the seventeenth century, and to preserve his labours till their full worth could be appreciated. But apart from Quarto and Folio, Shakspeare the man, Shakspeare the poet, and Shakspeare the playwright, would not have been unrecorded in Elizabethan literature. The allusions to him and his works show that he was loved and that he was honoured, and that, though men did not recognise in him the greatest literary genius of England, yet in their praises, and particularly in their borrowings, they paid a tribute to the way in which he excelled them, and corroborated Browning's declaration of his most striking characteristic "The royal ease with which he walks up the steps and takes his seat on his throne, while we poor fellows have to struggle hard to get up a step or two."<sup>2</sup>

In a number of instances the very form of the Shakspearean phrase and line is caught and repeated by the imitator. The parallelism

<sup>1</sup> L. 133

<sup>2</sup> *Sh. Life and Work*, 1908, p. 169

between the original and the imitation seems to be exactly similar to the likeness which exists between the parallel passages often cited as proofs of authorship in dubious cases. How much the fact that similar parallelism is here proved to be borrowing, would invalidate the use of the parallel-passage test, each editor must decide for himself in accordance with the nature of the case with which he deals, to us it is sufficient to show that where parallelisms are not accompanied by general sameness of treatment and similarity of conception, and are not supported by metrical tests, it is extremely dangerous to attach importance to them.

§ **Allusions of Shakspeare's Successors to the Poet and his Works** —Some index of the changes which came over poetry and drama during the seventeenth century is to be seen in the allusions to Shakspeare. The latter part of the century, more or less consequent upon the Commonwealth and identical with the Restoration, was a period of decline in the intellectual condition of the nation,—of decline which ceased at the advent of the eighteenth century, when started the rise to the Victorian era. By 1650 all the great Elizabethans were dead. Even in Jacobean times, however, the Elizabethan spirit was passing away. The old freshness, delicacy, richness and wanton joyousness of English verse had all but gone, poetry became, on the whole, more measured, more learned and more sententious, and, at the same time, more satirical and vicious. Imagination was less powerful and less rich in a more learned, but less wise age, geographical and classical errors in drama were well-nigh impossible, and anachronism practically disappeared, but Ariel was dead. No longer the delightful children of myth tripped in the green ways of wonderful forests, no longer the bright spirit of the imagination hovered over enchanted islands in the great ocean of life, and worked for human weal.

While these changes were developing, the social status of the theatre was raised. It became the favourite amusement of the court and of men of leisure. Gradually it grew less in touch with national life, and gradually it grew more coarse. The theatre was bound to pander to the tastes of its patrons, and to reflect their life. And then, while these developments were proceeding, the knife-edge of the revolution severed the past from the future.

A few men remained to carry on theatrical tradition to the Restoration stage, but the men of Dryden's age were effectually cut off from the life and thought of their fathers, and, though Restoration plays followed to some extent Elizabethan models, the old spirit had gone, the old language had changed, the old society had disappeared. Foreign influence and music were brought to the stage: the scenery of masques and operas led to the adoption of scenery for tragedy and comedy, the shameless wantonness of the court and leisured people tainted the whole of theatrical life and became characteristic of plays and players. Courtiers became playwrights, and playwrights became hangers-on of courts. The works of Shakspeare, in consequence of these changes, were no longer appreciated or understood by most, and many of them were altered and rearranged for the new theatre. In spite of the genius of Betterton, who made the tragic characters of Shakspeare great stage successes, the poet was best known, in a dissolute age that delighted in satire and comedy, by his own dissolute Falstaff. He was often declared to be inferior to the writers of that time. Since the "refinement" of the language, many of his common words, common also in our day, were obsolete and incomprehensible, and such was the state of affairs that one writer speaks of "his unfiled expressions, his rambling and indigested Fancys, the laughter of the *Critical*" (Ed Phillips, 1675).

But amid all this ignorance and corruption one or two men saw clearly and held true. If the Puritan thought the poet fit author for a renegade king worthy of death, the greatest of Puritans, John Milton, paid his whole-hearted tribute to his predecessor. In the vitiated atmosphere of the theatre itself, one man, and he, "glorious John," the greatest critic so far in English, and the greatest literary man of his day, insisted on the pre-eminence of Shakspeare, and gave good reasons for the faith that was in him. If theatrical genius ran riot in elaborately gorgeous displays, and taste accordingly degenerated, one man, at least, and he one of the few true gentlemen of this unfortunate stage, Thomas Betterton, strove after higher ideals, and was greatly instrumental through his acting in bringing about the first systematic studies in Shakspeare.

In discussing this latter part of the century, it will be

convenient to adopt our previous arrangement into sections These will be

- a* Allusions to Shakspeare himself as poet and playwright
- b* Borrowings from his works
- c* Mere references to his works and characters
- d* Alterations of his plays

(*a*) *Allusions to Shakspeare as Poet and Playwright*—Throughout the latter part of the seventeenth century the names of Jonson and Shakspeare are generally bracketed together, and this for two reasons. The first is that these two men represented in a way that no other authors could, the drama of the age that was gone, and the second is to be seen in the close way in which Shakspeare's reputation in that age was connected with Jonson's veises concerning him in the Folio of 1623, and his criticism in *Timber*, and his talks with Drummond. In these verses and this criticism Jonson had represented Shakspeare as having had little Latin and less Greek, as having been ignorant of the Ancients, and as wanting art; he, on the other hand, had attempted to regulate English drama according to the principles established by classical precedent as then understood, and his own art was always conscious and deliberate. The men of the Commonwealth and Restoration, impressed by the pseudo-classical principles advocated in France, found Jonson's criticism confirmed by reading the Shakspearean text. They took up that ever-recurring battle between romantic freedom and classical propriety, and when they associated rare old Ben and Shakspeare, the former represented to them learning and art, and was identified with the classical side, and the latter represented natural genius, and was identified with romantic freedom. To these two, Fletcher was sometimes added, and then we have the glorious triumvirate in whom the old drama was thought to be summed up. A distinction was often drawn between Fletcher and Shakspeare: the muse of the former was said to be more feminine, the muse of the latter more masculine and strong. Flecknoe identifies Jonson with "Judgment" and also "Gravity and ponderousness of style," and Fletcher with "Wit" (ii 85).

The main points of Jonson's criticism, confirmed by the theory

imported from France, were accepted on all sides, and were constantly being stated. The first reference to Shakspeare, the natural, untrained genius, is in *L'Allegro* of Milton, where, after referring to the learned Jonson, the poet proceeds in that often-quoted couplet

"Or sweetest Shakespeare, Fancy's child,  
Waile his native wood-notes wild" (i 372)

Fuller comes next, saying of the poet "He was an eminent instance of the truth of that Rule, *Poeta non fit sed nascitur* (i 483)—a passage afterwards stolen by Winstanley in his *Worthies*, 1684. Denham in his verses on Fletcher in 1647, says that he combines the natural genius of Shakspeare and the art of Jonson—"mixt like th' Elements, and borne like twins" (i 504)—a compliment which Jasper Mayne afterwards paid to Cartwright (ii 17), and Nahum Tate to Sir Francis Fane, who, he says, "can temper Shakspeare's Flame with Johnson's Art" (ii 317). The Prologue to *Julius Cæsar* in *Covent Garden Drollery* (ii 172), sometimes ascribed to Dryden, represents Shakspeare as writing with a happy genius, excelling Jonson by far, and yet committing faults, designing like a master, while Jonson dissected humankind, and creating with such facility that "'Twas well in spite of him whate're he writ" "Shakspeare," says Flecknoe, in 1660 (ii 85), "excelled in a natural vein", and he then proceeds to remark that a comparison of Shakspeare with Jonson shows the difference "betwixt Nature and Art."

This criticism is repeated by Phillips in his *Theatrum Poetarum* (ii 221), where he says of our poet and his work "where the polishments of Art are most wanting, as probably his Learning was not extraordinary, he pleaseth with a certain wild and native Elegance." Sir Francis Fane, junior, repeats this estimate in complimenting Major Mohun of the King's Company in the Epilogue to *Love in the Dark* (ii 216). The distinction between the two poets is again drawn in Margaret Cavendish's Prologue to all her plays (ii 134), it is once more uttered by Denham in the well-known lines

"Old Mother Wit and Nature gave  
Shakspeare and Fletcher all they have,  
In Spencer, and in Johnson, Art  
Of slower Nature got the start" (ii 159)



Knightly Chetwood says even the same thing

"Shakspeare say'd all that Nature cou'd impart,  
And *Johnson* added *Industry* and *Art* " (ii 304)

And Sedley aptly sums up the popular verdict, but transcends it in his bold conclusion, in the prologue to Higden's *Wary Widow* (ii 392)

"*Shakspear* whose fruitfull Genius, happy Wit,  
Was framed and finisht at a lucky hit,  
The Pride of Nature, and the shame of Schools,  
Born to Create, and not to Learn from Rules "

In the Preface to Mountfort's *Successful Strangers*, a writer flatters the author in the usual strain

"Hail thou the Shakspear of our present age,  
Thou art not now, more learn'd than *Shakspear* then,  
Who to th' amaze of the more Letter'd men,  
Minted such thoughts from his own Natural Brain,  
As the great Readers, since could ne'er attain,  
Though daily they the stock of Learning drun " (ii 341)

Milton's epithet of "sweetest" is referred to in the *Athenian Mercury*, 1691 (ii 378), while the statement that Shakspeare was probably more learned than the popular estimate allowed, is to be found in the Address to Tate's *Loyal General* (ii 266)

All of these references, generally drawing a comparison between Shakspeare and Jonson, identifying the former with natural genius, and the latter with "art," show the influence of the latter's criticism. Other passages in Shakspeare's praise likewise show Jonson's influence. His "*Sweet Swan of Avon*" is repeated in the epistle of ten players in the first edition of Beaumont and Fletcher (i 503). George Daniel, of Beswick, designates Samuel Daniel as "Sweetest Swan of Avon," in 1647—and George Daniel, as Grosart puts it, "idolized Ben Jonson, and set himself resolutely against the supremacy of Shakspeare" (i 506). Samuel Sheppard, who wrote of making a pilgrimage to Shakspeare's tomb every year (ii 12), repeated Jonson's remarks concerning the poet's excellence over classical tragedies in the lines

"This Muse doth merit more rewards  
Then all the *Greek* or *Latine* Bards " (ii 13)

And Otway in 1680 (ii 263), in the Prologue to his degenerate

version of *Romeo*, refers to the favour of "Eliza," or "Our James" which Jonson mentioned

"A gracious Prince s favour cheer d his Muse,  
A constant Favour he ne'er fear d to lose "

That a good many of these critical allusions are due to the acceptance of a tradition, rather than to adequate personal acquaintance with the poet's works, is shown in the way in which the borrowings from his text, once so common a feature, decrease in number, while the mere references to Falstaff, etc., are much more common. The same thing is shown in the way in which the writers follow the Jonsonian judgment, and the similarity in phrasing of their remarks on the subject. Very rarely does one find in all this matter the individual judgment of a man who has read the poet for himself, and gives his own verdict. That, and that alone, constantly sustained by one man, was wanted to raise English criticism from its lethargy, and eventually that came.

A reflection of the great attention given in these times to Falstaff and comedy, is to be seen in the frequent references to Shakspeare as a portrayer of humorous characters. George Daniel refers to "Comicke Shakespeare" in 1647 (i 506), Cokaine writes of "*Shakespeare*, most rich in *Humours*," in 1653 (ii 29). Scrope says of the "glorious triumvirate" in 1677-8

"They took so bold a Freedom with the Age,  
That there was scarce a Knave, or Fool, in Town  
Of any Note, but had his Picture shown "

Wilmot, in 1678, says that Shakspeare hits home with "a jeast in scorn." Temple declares Shakspeare was the first to open the vein of humour on our stage (ii 265).

It is a dangerous thing for an age to be satisfied with itself, but the age of Dryden was quite certain that it was more refined and polished than the age of Shakspeare. It looked on its literary productions as more "correct." It was satisfied, too, that since those old, rough times, the language had been refined and perfected—indeed, the subject was so far advanced that the day was nigh when men would propound the delightful scheme of "fixing" the language. The literati of the Drydenian age often professed to

strive after the virtues of their predecessors, and to avoid their faults For the faults to be avoided in Shakspeare, they took a hint from Ben He had already laid down that the wit of Shakspeare sometimes defied control, and that far from blotting a line, he ought to have blotted a thousand Once more in accord with his criticism, Dryden and his contemporaries found that Shakspeare was guilty of "waste of wit," and that in consequence of the early time at which he wrote, the uncultured people for whom he wrote, and the state of the language he wrote in, Shakspeare's plays had many rough and unpolished passages, and contained many improprieties of language

J Berkenhead, with all the adulation of a first-edition commendator, eulogises Beaumont and Fletcher in their first folio of 1647, and remarks of Shakspeare

"*Shakespeare* was early up, and went so drest,  
As for those *dawning* houres he knew was best,  
Brave *Shakespear* flow'd, yet had his Ebbings too,  
Often above Himselfe, sometimes below (i 512)

This is the often-repeated verdict In 1660 Flecknoe in his *Short Discourse* (ii 85) says "For Playes, *Shakespear* was one of the first, who invented the Dramatick Stile, from dull History to quick Comedy, upon whom *Johnson* refin'd", and he quotes what one said of the poet's writings, "that 'twas a fine Garden, but it wanted weeding" Edward Phillips in his *Theatrum Poetarum* refers to Spenser's "Rustic obsolete words," and his "rough-hewn clowtely Veises", and proceeds to Shakspeare's "unfiled expressions, his rambling and undigested Fancys, the laughter of the *Critical*" (ii 221) John Sheffield, Earl of Mulgrave, says of Shakspeare and Fletcher, "in many things they grosly fail" (ii 290) The "Athenian Society" thinks, in 1692, that the reputation of Shakspeare would not suffer if many things which were printed for him were omitted (ii 384), and it then refers, apparently, to an expression of opinion by Cowley in the Preface to his *Poems*, 1656, where he remarks on the avarice of some stationers who spoil books in giving "mangled and imperfect" versions, or with false additions, and then proceeds "This has been the case with *Shakespear*, *Fletcher*, *Johnson*, and many others, part of whose

*Poems* I should take the boldness to piune and lop away, if the care of replanting them in print did belong to me" (ii 56) Apparently, then, Cowley, like his contemporaries, found unworthy matter in Shakspeare, but ascribed it to his publishers, or some other persons

The widespread acceptance of the Jonsonian critical tradition is not surprising when we consider the position of Jonson himself. Not only were his plays more congenial to public taste than Shakspeare's, but he himself was what Shakspeare never was to the Restoration theatre goers,—a personality. His principal plays were the successes of the King's Company, and he had such a reputation for "correctness," that it is little wonder that he was sometimes considered superior to Shakspeare. Thomas Shadwell, on several occasions, most emphatically expressed the opinion that Jonson was peer of playwrights, he accepts him as his model and directs others to imitate him, remarking, "he being the onely person, that appears to me to have made perfect Representations of Humane Life most other Authors, that I ever read, either have wilde Romantick *Tales*, wherein they strein Love and Honour to that Ridiculous height, that it become Burlesque." Still, in his way, he pays the usual tribute to the excellence of Falstaff. "I never saw one except that of *Falstaffe*, that was in my judgment comparable to any of Jonson's considerable Humours" (ii 157). In the Epistle to his *Virtuoso* he further remarks "Mr *Johnson* was incomparably the best Dramatick Poet that ever was, or, I believe, ever will be" (*ibid*). And elsewhere, in a dedication to Sedley, he declares that two of Jonson's plays and one of Shakspeare's alone, except Sedley's *Antony*, make Romans speak like Romans. John Oldham, in a long Ode to Jonson, whom he addresses as "Great Thou," calls him the "mighty Founder of our Stage," and gives him chief place (ii 235). So also Cavendish called Jonson "Poet of Poets" in *The Triumphant Widow* (ii 239).

There are numerous instances, moreover, where the name of Shakspeare is disparaged in order to enhance different authors, in the commendatory verses before their volumes. This is not only to be found in editions of such favourite authors as Beaumont and Fletcher, but also in the verses before volumes by indifferent

poetasters, whose names might otherwise be forgotten. But the age was full of this sort of thing. Dryden's *State of Innocence*, according to Lee, was an improvement on Milton's *Paradise Lost*, and of "lofty" Lee, himself, one of his admirers said that his "loud thundering flights" should "strike the ears of all posterity." In other cases praise was conventional, some men praised Shakspeare as Earle's "vulgar spouted Man" praised Chaucer,—because others did so (*Micro Cosmographie*, ed Arber, 1895, p 70).

Having thus noticed the general condition, we come to the greatest writer and critic of the time, John Dryden. The very nature of the age made Dryden a critic. Criticism had been fostered by interminable controversies and wrangles, which, whatever they did for the questions at hand, at least led men to seek after first principles, and distinguish what was vital from what was immaterial. No great literary man of the time could have escaped attack and censure, and no great literary man could suffer censure and fail to consider the principles which underlay his art.

But Dryden was not the man to rise superior to the errors and vices of his age. His faults are due, partly, to his ever-recurring difficulties in money affairs. He outstripped his contemporaries in the base adulation of his dedications. He excelled them in severe invective against those whom he assailed. He stooped to indulge the degraded taste of the coarsest of his audience and pandered to indecency in his dramatic work. His private life was not clean. Time after time he veered round, and deserted the fallen cause, for the cause then in the ascendant. The ardent eulogiser of Oliver Cromwell speedily welcomed "his sacred majesty," Charles II, to a land rejuvenated by his presence. *Amboyna* was written in 1673 to inflame the people against the cruel Dutch with whom England was at war, and it was dedicated to Shaftesbury's colleague in office, Clifford, but in 1681, without any apparent personal cause, and merely to please the Court and the Tories, the poet fiercely attacked Shaftesbury in the *Achitopel* of *Absolom and Achitopel*, and reviled him for his share in promoting the war that he himself had so conspicuously supported. In 1681 Dryden inflamed public opinion, already excited by the Popish Plot, against the Papacy, in his mordantly satirical play,

*The Spanish Friar*, in 1682 he identified himself with Protestantism in *Religio Laici*, but on the accession of James II the ardent Protestant turned Roman Catholic, and dedicated his pen to his new religion, though, perhaps, not against his conscience

But the individualism of the man comes out here and there,—and it was his individualism and his learning which made him a great critic. He was one of the very few men who appreciated the greatness of Milton. He attempted to judge between French theory and English practice. The poor “Sisyphus of the stage,” he wrote plays to suit the tastes and pleasures of others rather than his own, but he would rather have tried epic, and attempted to prevail upon the court to provide him with means to do so. In accordance with the taste of Charles and literary practice he used rhyme in his plays, but finally followed his own judgment and Shakspeare, and adopted blank verse. He candidly avowed that his works contained bombast, and regretted that he could not destroy it. Of all those who came under the stinging lash of Jeremy Collier, he made the most honest and the most manly avowal of regret.

Thus it is with his criticism of Shakspeare. He was not always consistent. He was not always original. The Jonsonian traditional criticism as expanded by his contemporaries, he accepted, repeated, and excelled in harshness. But as his literary gift, his learning and his critical acumen were greater than those of his fellows, he learnt to overlook the little things which they thought so important, and he seized on the qualities which made Shakspeare pre-eminent.

Dryden's early prologues and epilogues contain no reference to Shakspeare, though Jonson and Fletcher are mentioned. He tells us that he was taught to admire the great dramatist by Sir William Davenant. His criticism up to *All for Love* in 1678 follows more or less on conventional lines, though it contains some of his finest utterances on Shakspearean drama, and even to the very end he never quite relinquished the conventional position, or rejected French theory. But about the time of *All for Love*, he seems to have relinquished formalism, and taken a new and independent lead.

Shakspeare, he tells us in the Essay, 1668 (ii 146), "was the Homer, or Father of our Dramatick Poets, *Johnson* was the *Virgil*, the pattern of elaborate writing, I admire him, but I love *Shakspeare*" Elsewhere, in the prologue to *The Tempest*, he expresses the same idea

"*Shakspear*, who (taught by none) did first impart  
To *Fletcher* wit, to labouring *Johnson* Art  
He, Monarch-like, gave those his Subjects Law,  
And is that Nature which they paint and draw " (ii 139)

Here, of course, we have the "glorious triumvirate" associated with the different powers which convention had previously ascribed to them,—a point which Dryden elaborated on several other occasions. Jonson, we learn in the *Essay*, was more "correct" and observed all the laws, while Shakspeare did not. Beaumont and Fletcher's plays had more regular plots than Shakspeare's, and were far more popular but in the Preface to *Troilus* in 1679, Dryden declared, in reference to the unities, etc., that the plots of both Fletcher and Shakspeare were defective (ii 246)

But most of Shakspeare's faults, Dryden ascribed to the early time at which he wrote. Of Shakspeare's predecessors and the steps which led up to him, Dryden takes no cognisance. To him as to most men of his day, it was enough to say that Shakspeare was the father of the stage, and invented the styles which others copied. Since his day, however, the language had been "refined," and so it follows "that many of his words, and more of his Phrases, are scarce intelligible. And of those which we understand some are ungrammatical, others coarse, and his whole stile is so pester'd with Figurative expressions, that it is as affected as it is obscure" (Preface to *Troilus*, ii 244). This was in 1679, after *All for Love*, but 1674 can tell the same story. We are once more referred to the "improvement" of the language, and proceed "But, malice and partiality set apart, let any man who understands English, read diligently the works of *Shakspear* and *Fletcher*, and I dare undertake that he will find, in every page, either some *solecism* of speech, or some notorious flaw in sence." But this was due to the ignorance of times in which they lived. "Poetry was then, if not in its infancy among us, at least not arriv'd to its vigor and maturity witness

the lameness of their plots many of which, especially those which they writ first, (for even that age refin'd itself in some measure,) were made up of some ridiculous, incoherent story, which, in one play many times took up the business of an age I suppose I need not name *Pericles*, *Prince of Tyre*, nor the Historical Plays of *Shakespear*" (*Conquest of Granada*, II 174) But not only have we refined the language of those rough old times, we have refined their wit also Truth to tell, Dryden goes on, "the wit of the last age was yet more incorrect than their language" Shakspeare himself, "who many times has written better than any poet, in any language, is yet so far from writing wit always, or expressing that wit according to the Dignity of the Subject, that he writes, in many places, below—the dullest Writer of ours, or of any precedent age Never did any author precipitate himself from such heights of thought to so low expressions, as he often does" And even before the *Conquest of Granada*, in the *Essay* of 1668, Dryden assures us that "*Shakespeare's* language is a little obsolete"

Not only was the incorrectness of Shakspeare's wit and language due to the age in which he had the misfortune to live, but to the same cause must we ascribe the superiority of Beaumont and Fletcher, who, coming after Shakspeare, better understood how to imitate "the conversation of gentlemen" —"whose wilde debaucheries, and quickness of wit in repartees, no Poet can ever paint as they have done"

The bulk of the criticism noted above is due to a false conception of the Elizabethan age, to inaccurate knowledge of Shakspeare's relation to his stage, to the classical theories then held, and to Restoration taste in drama Some of it is due to the Jonsonian tradition, and the old identification of Jonson with art, and Shakspeare with natural genius To this Dryden refers again in *Granada* (II 175) "And what correctness, after this," he asks, "can be expected from *Shakespear* or from *Fletcher*, who wanted that learning and care which *Johnson* had?" In the *Essay* he tells us that Shakspeare is "naturally learn'd He is many times flat, insipid, his Comick wit degenerating into clenches, his serious swelling into Bombast" And as this "natural genius" of Shakspeare's sometimes soared so high, and sometimes grovelled so low,



the poet sometimes fell into "a lethargy of thought, for whole scenes together" (*Gianada*, ii 176), while in *Troilus and Cressida*, probably "one of his first endeavours on the Stage," there is a great falling off as the play proceeds, so that "the later part of the Tragedy is nothing but a confusion of Drums and Trumpets, Excursions and Alarms," and parts of the piece are "a heap of Rubbish" (*Troilus*, ii 244-5). To the extension of the Jonsonian tradition likewise may we ascribe the statement in the Preface to *An Evening's Love* that Shakspeare was guilty of superfluity and waste of wit (ii 170).

We have already seen above how Dryden censured the compression of an age into the compass of a play, and instanced *Pericles* and the historical plays as offenders in that respect. His general estimate of the plots of the last age—except Jonson's—is that they were weak, and his general criticism is an enlargement of Jonson's in *Every Man out of his Humour*, in accordance with the theories of his time. In the *Essay* he instances the superiority of French plays in that they are not complicated by under-plots, and in the belief that absolute truth can only be obtained through the unities, he condemns Shakspearean histories, where thirty or forty years are "crampt into a representation of two hours and a half." Part of his criticism of *Troilus* may be traced to the influence of the Heroic play. "The chief persons, who give name to the Tragedy, are left alive. *Cressida* is false, and is not punish'd" (ii 245).

But though, like his contemporaries, Dryden thought Jonson more correct than Shakspeare, he constantly asserts the superiority of the latter.

"His not great *Johnson's* learning often fail'd?  
But *Shakspeare's* greater Genius still prevail'd."

and in his *Satires of Juvenal* he refers to Jonson's Folio verses as "An Insolent, Sparing, and Invidious, Panegyrick."

In and after *All for Love* he goes back on several of his former criticisms. In the *Essay* he advocated rhyme in tragedies, in accordance with the popular taste, and the influence of Charles II., in *The Rival Ladies* he identified blank verse with *prose mesurée*,

and declared that the English tongue so naturally glides into it, 'that in writing Prose 'tis hardly to be avoyded' And in his *Essay Of Heroick Playes* he remarked "It was onely custome which cozen'd us so long we thought, because Shakespear and Fletcher went no further, that there the Pillais of Poetry were to be erected That, because they excellently describ'd Passion without Rhyme, therefore Rhyme was not capable of describing it But time has now convinced most men of that Error" (ii 171) Time however, was soon to convince the poet that rhyme was wrong Like Milton, who found rhyme "the Invention of a barbarous Age, to set off wretched matter and lame Meeter," he departed from his old practices and criticism, and professing "to imitate the Divine *Shakespear*," disencumbered himself of rhyme in *All for Love* (ii 243) And a few years later, in 1683, he practically rejected in principle his previous insistence on the unities In *The Vindication* he remarks "Am I tied in *Poetry* to the strict rules of *History*? I have follow'd it in this Play more closely, than suited with the Laws of the *Drama*, and a great Victory they will haue, who shall discover to the World this wonderful Secret, that I have not observ'd the Unities of *place* and *time* 'Twas our common business here to draw the *Parallel* of the Times, and not to make an *Exact Tragedy* For this once we were resolved to erre with honest *Shakespear*" (ii 177-8) From the very first he seems, moreover, to have resisted the French influence, and to have constantly kept Elizabethan drama in view for comparison or example In his praise of Shakspeare he refers, like Margaret Cavendish, to the poet's universality, to his splendid characterisation, to his comprehension of the workings of passion, to the beauty and depth of his thought, to his superiority over all his contemporaries and over all his successors

In his alterations of Shakspeare's plays he stooped to supply current needs He did what others had done before him, and by his example led others to do the same thing far worse after him But "all things work together for good" alterations were then all that was possible, in most of the plays, and they prepared the way for a better time coming

For the rest, his knowledge was not, and could not be, always

exact *Troilus* he described as an early play, *Pericles* was the first product of Shakspeare's muse, he elsewhere says (ii 303), and most of his plots, he remarks in the Preface to *An Evening's Love*, come from the *Hecatommythi* of Cinthio (ii 170)

Dryden's adverse criticism, supported by Rymer, as it was in part, could not escape attack. An anonymous writer in *The Censure of the Rota* records that a critic was sorry Mr Dryden, when he charged Shakspeare and Fletcher with solecisms, did not read his own writings with the same spectacles (ii 197). Once more Dryden is trounced in Clifford's *Notes upon Mr Dryden's Poems* (ii 325) "There is one of your Virtues which I cannot forbear to animadvert upon, which is your excess of Modesty, When you tell us in your Postscript to *Granada*, that *Shakespear is below the Dullest Writer of Ours, or any precedent Age*," etc. And once more Mr Bays is twitted about his criticism in *The Reasons of Mr Bays changing his Religion* (ii 336). But the most formidable critic who rose against Dryden was Gerald Langbaine, who, though not gifted with Dryden's critical gifts, certainly had more exact knowledge of Shakspeare's sources, etc. He repeats the usual statements about art and nature, and little learning, though he thinks Shakspeare knew French and Italian well (ii 359), but he rises against this "Poetick *Almanzor*, to put a stop to his Spoils upon his own Country-men" (ii 347). After reviewing Dryden's various statements against the old poets, he likens him, with some little truth, to Dr Charleton's picture of a Malignant Wit, "who, conscious of his own Vices, and studious to conceal them, endeavours by Detraction to make it appear that others also of greater Estimation in the world, are tainted with the same or greater." He then accuses the poet of ingratitude to the old dramatists, to whom he owes so much, and proceeds to declare that Dryden's improprieties and solecisms are equal to those committed by the men he criticises. But he afterwards acknowledges that Dryden, in a soberer moment, admitted the superiority of Shakspeare. Langbaine then proceeds to detail the plays of Shakspeare, admitting into the canon all those apocryphal plays now generally rejected.

Nor did Rymer himself go unscathed. Dryden condemned him

in 1694 In a letter of that year to Dennis he says, "For my own part I reverence *Mr Rymers* Learning, but I detest his Ill Nature and his Arrogance I indeed, and such as I, have reason to be afraid of him, but *Shakespear* has not" (ii 402), and Dennis, to whom the letter was written, in the previous year had published his *Impartial Critick, or some Observations Upon A short view of English Tragedy* (ii 396) John Oldmixon, in 1665, in a letter likewise censured "*Mr Rimer*" (ii 404)

The great controversy of the end of the century was started by Jeremy Collier in 1698 His *Short View* was a terrific, well-deserved and invincible onslaught on the licentiousness of the stage All concerned, from the least considerable offender to "glorious John," came under his vigorous lash And Shakspeare, too, had to suffer attack

Necessary as Collier's book was, and successful as it proved to be, it led in some matters to false conclusions, and it was partly based on false critical canons Of its success there can be no question it helped to purge the drama of its uncleanness But it also proceeded in parts on the old principle, common to Puritan critics, that the office of drama was not, "to hold, as 'twere, the mirror up to nature," but to inculcate moral lessons, as a homily would do

In the Shakspearean parts of his book, Collier was not fortunate he first of all instituted a parallel between Phædra and Ophelia, saying of Shakspeare's heroine, after one of his rare lapses into bad taste, "To keep her alive only to sully her reputation, and Discover the Rankness of her Breath, was very Cruel" Collier objects to the mad songs Ophelia sang His next Shakspearean passage deals with the poet's immodesty, which he considers so great that it is not necessary to tender evidence, and he then proceeds to praise the modesty of Jonson In regard to the profane language of the stage he thinks Shakspeare is "comparatively sober" In regard to the dramatist's clerical characters he remarks that Shakspeare, for the most part, "holds up the Function", and continues that even his Sir John, the Parson of Wrotham, in *Sir John Oldcastle*, has his redeeming virtues And next he instances Falstaff, and Flowerdale in *The London Prodigall*, as cases in which the poet does not encourage vice by rewarding it with success

Falstaff "dies like a Rat behind the Hangings", and Flowerdale is reformed entirely and repents before he gets good fortune (ii 409)

Of the truth to life of Ophelia's songs we need not remark J Drake, in 1699, professed to "set in a true light" Collier's book, in his *Ancient and Modern Stages Survey'd*, and devoted some space to the cause of Ophelia, the supposed rankness of whose breath he none too amiably ascribes to "a bad nose, or a rotten Tooth" of Mr Collier's own His apology for *Hamlet*, of which he garbles the story and which he does not understand, is once more based on the same old ground of "moral" lessons "The Criminals," he notes, "are not only brought to execution, but they are taken in their own Foyls" He then proceeds to draw a general "Moral" from the play, and continues "The Tragedies of this Author in general are Moral and Instructive, and many of 'em such as the best of Antiquity can't equal in that respect His *King Lear*, *Timon of Athens*, *Macbeth*, and some others are so remarkable upon that score," etc (ii 425)

Collier's mention of *Sir John Oldcastle* and the Parson therein and of Flowerdale in the *Prodigall* is unfortunate, since those plays are not Shakspeare's, but such a consideration was not, and could not have been, urged by Congreve in his reply to Collier (ii 410) That writer in his *Amendments*, 1698, sheltered himself behind Shakspeare and Jonson, and criticised Collier's conclusions concerning Sir John the cleric To Congreve's book an anonymous writer replied in *Animadversions*, etc, 1698, and Collier in his *Defence*, 1699 (ii 415, 423) One of the most sensible books which this controversy produced is the anonymous *Defence of Dramatick Poetry*, 1698, where the author's remarks on the unities are worthy of special attention (ii 412)

The attitude of the Restoration playgoer towards the old drama is best shown in the diary of Pepys (ii 89-97) His slashing condemnation of some of our most treasured Elizabethan plays—"the most insipid ridiculous play that ever I saw in my life"—is only parallel to the statements of which even Dryden was sometimes capable "Now the old plays began to disgust this refined

age," says Evelyn (ii 108) This refined age loved shows and spectacles, and the old plays had to compete with newer and racier pieces in which machines and modern contrivances were used, and in which the female parts gave more scope to Mrs Ellen Gwyn and her sister-actresses

(b) *Borrowings from Shakspeare's Works*—After the year 1650 there is a very great falling-off in the number of borrowings Of the plays so quoted in the earlier half of the century,—*Romeo*, *Richard III*, the Falstaff pieces, and *Hamlet*,—the Falstaff plays lead with seven instances, *Roméo* and *Hamlet* follow, each with three, and *Richard III* has none The poems had gone out of fashion, only two borrowings from the *Venus* are recorded, and none from *Lucrece* and the *Sonnets* 1 *Henry IV* and *Much Ado* each provide two cases, *Richard II*, the *Dream*, the *Merchant*, *Othello*, *The Winter's Tale*, and *Cymbeline*, only one each All this shows declining interest in Shakspearean plays

(c) *References to Shakspeare's Works*—The mere references to characters and plays indicate what most gained attention Falstaff greatly predominates It is not desirable or necessary to enumerate the instances in detail Falstaff is referred to, by way of satire, humour, or illustration, some forty times, far surpassing in number the first play, which is *Hamlet* *The Tempest* is alluded to often, this was partly due to Dryden's alteration, but it was most of all due to the political aspirations of master Trinculo and his colleague Stephano,—characters which had a particular interest for the writers of those times The majority of the *Tempest* allusions concern Trinculo *Othello* equals *Hamlet* in references, due greatly to the play's revival, by Killigrew's company, when Betterton probably took the leading part The other plays come below these Many of the allusions were due to the Restoration alterations of the plays this was particularly so in the case of *Macbeth*, *Romeo*, *Lear*, *Troilus*, and *Timon*, while *Henry VIII* was made popular by Davenant, and the *Dream* and *Shrew* contained two favourite comedy characters, Bottom and Sly *Richard III*, at one time so popular, is only referred to once other than in lists, only one allusion is made to the old favourite Hotspur, and the *Errors*, *Venus*, *Henry V*, *Pericles*, and

*Lear*, are likewise seldom referred to, except for notices in lists of the plays, and a great many of the allusions in our second volume are merely mentions in play-lists. It is interesting and important to notice that, in this age, when most of the legends about Shakspeare had their origin, his best known character was Falstaff.

(d) *Alterations of Shakspeare's Plays*—We have already noticed the critical objections which Restoration writers urged against Shakspeare: how his language was obsolete, because of the refinement which had taken place since the barbaric times in which he wrote, how many of his scenes were weak, and he was guilty of lethargy of thought, how his plots lacked coherence and neglected the unities. The age was attached to the heroic play, and loved scene and spectacle, and, owing to the short run of plays, dramatists had difficulty in supplying the demand. All this helped playwrights to indulge in the alteration of Shakspeare's plays. They went to Spanish and to French for their plots: and why not to Elizabethan drama? If they wanted a precedent for the alteration of the plays of their predecessors, they could cite the age whose plays they proceeded to adapt, and name among others, Shakspeare.

With genius, the ends always justify the means: but woe to the ordinary mortal who dares walk in the charmed circle where genius treads. And when we come to consider the desecration of supreme romantic drama by men more or less blind to its beauties, the case is worse than their renovation of mere indifferent plays.

All the Restoration alterations are not born of critical blindness, and are not base by nature. Some of them, and some of the best of them, perhaps, were made in deference to a public who liked spectacles and heroic plays, and some of them were made by the very persons who fought the cause of Shakspeare, and who alone were competent to realise his greatness. On their worth individually, we have not here the space to make lengthy remarks, it should be sufficient to enumerate them in chronological order. We should notice that other Elizabethan plays than Shakspeare's were altered, though Shakspeare suffered most, and that though *Lear* was tampered with, *Hamlet* and *Othello* were untouched. Before the commencement of the recognised dramatic alterations, several alterations and adaptations of various plays had been made.

Thomas Jordan in the *Royal Arbor* (1660-4?) printed ballads on the plots of the *Winter's Tale*, the *Merchant*, and *Much Ado* (ii 87), and about the time of the Restoration *The Merry conceited Humors of Bottom the Weaver* appeared as a drollery, detached from the *Dream* and somewhat altered

If *The Taming of a Shrew* which Pepys saw on April 9, 1667, and in which, he mentions, Lacy played "Sawney," is Lacy's *Sawney the Scot*, an adaptation of Shakspeare's *Shrew* not published till 1698, then Lacy commenced the Restoration adaptations of Shakspearean drama (ii 97)

Dryden and Davenant, in 1667, produced their joint adaptation of *The Tempest*, with its famous prologue (ii 139) Their play was described by Richard Head in 1675 as "the late rectified inimitable *Tempest*" (ii 220), but the "rectification" is by no means an indisputable advantage Dryden wrote a preface to the edition of the play in 1669, by which time Davenant was dead

Before his death Davenant, "Cousen," as one called him, to Shakspeare, blended together *Measure for Measure* and *Much Ado* as his *Law against Lovers* (ii 150) In 1668 was published *The Rivals*, by the same author, founded to some extent on *The Two Noble Kinsmen*, the parts of the play most used being the Fletcherian parts (ii 151) It is doubtful whether the *Henry VIII*, known as Davenant's, is an alteration in the ordinary sense, or merely means his staging of the play (ii 97)

In 1674 Thomas Duffett—"hog" Duffett, as Dr Furnivall called him, and once a milliner,—mutilated and burlesqued parts of *Macbeth* in his *Empress of Morocco*, and in 1675 he degraded *The Tempest*, through its Dryden and Davenant version, into a "bawdy burlesque," *The Mock-Tempest* (ii 207, 209) Oldys notes that on one occasion ladies and persons of quality left the playhouse because of the scurrilous ribaldry in the latter play (ii 212)

Thomas Shadwell, in 1678, produced his *History of Timon of Athens*, founded on Shakspeare's *Timon*, in which play Betterton acted the leading part (ii 239)

In 1679 was produced Dryden's version of *Troilus and Cressida*, the prologue of which Betterton spoke, representing the ghost of Shakspeare We have already referred to the remarkable preface



which introduced the printed text. In the preceding year, 1678, in *All for Love* Dryden had abandoned rhyme, and professed to follow Shakspeare.

Dryden's example and influence in 1678 and 1679 seem to have been responsible for the number of adaptations of Shakspearean plays which speedily followed. In 1680 Thomas Otway produced his *History and fall of Caius Marius*, altered from *Romeo*, of which it is a sad debasement, wherein Betterton and Mrs Barry took the leading rôles (ii 263). For many years this play continued to be a favourite. In the same year and the following year were published the three civil-war plays of John Crowne, founded on *Henry VI* (ii 259, 277). The first part was suppressed through the Popish faction, who opposed its representation (ii 346).

In 1681, likewise, Nahum Tate made his alteration of *King Lear*, and wrote for it an apologetic prologue. Until Macready "ventured upon a modern heresy in favour of Shakspeare," Tate's *Lear* was the accepted play at the theatre (ii 268). The result of *Lear* encouraged Tate to alter *Richard II* in 1681 into *The Sicilian Usurper*, and in the following year he altered *Coriolanus* into the *Ingratitude of a Commonwealth*, where he once more pays his tribute, in the dedication, to the greatness of Shakspeare.

In 1682 Dufey's *Injur'd Princess*, founded on *Cymbeline*, was published. Dufey's version is shorter than Shakspeare's play, and nowhere does Dufey acknowledge his indebtedness to the great dramatist.

Four years later, in 1686, Ravenscroft published his alteration of *Titus Andronicus*, a play which he thinks "seems rather a heap of Rubbish than a Structure" (ii 319).

John Sheffield, earl of Mulgrave, in 1692 made his alteration of *Julius Cæsar* (ii 382), and in that year *The Midsummer Night's Dream* was made into an opera "with additions, Songs and Dances, twenty-four Chinese, and Juno 'in a Machine drawn by Peacocks,'" (ii 385).

In 1700 *Measure for Measure* was played at Lincoln's Inn Fields Theatre, "now very much alter'd With Additions of several Entertainments of Musick" (ii 432).

Killigrew's suggestions for the alteration of *Julius Cæsar* we

have reserved to the last, because of uncertainty in regard to the date. The MS preserved in the British Museum, and which we print (11 98), appears to be the draft of a letter. His suggested alterations are exceedingly poor, and are the result of an absolute misunderstanding of the character of Brutus, of whom he says "Brutus certainly is a defective character at best, and therefore I thought wanted all the Assistance poetical liberty would allow him" (11 101)

ε **Legends of Shakspeare and his Works**—The death of Shakspeare so early in the seventeenth century, the scarcity of biographical details concerning him, the interest which his works aroused and the almost complete severance from the past caused by the civil wars, all contributed to the formation of a considerable body of legends concerning the poet. Before considering how we may attempt to determine the value of the various stories bequeathed us, it would be well to give their import.

The highest honour that Stratford can boast of, as Phillips said (11 222), is the birth there in April, 1564, of William Shakspeare. Reliable evidence tells us that John Shakspeare, the poet's father, was a glover and a farmer. He is described again as a glover in the Plume MSS (11 68), by Aubrey as a butcher (11 260), and by Rowe as a dealer in wool<sup>1</sup> (Gray, 75-79). Only one notice has come down to us of his appearance, and his opinion of his son. "Sir John Mennes," says the Plume MSS, "saw once his [Shakspeare's] old father in his shop—a merry-cheeked old man, that said, 'Will was a good honest fellow, but he daiest have crakt a jesst with him att any time'" From Rowe we learn that Shakspeare went to the free-school in Stratford: this would be in 1571, when the boy was seven years old.

On leaving school, says Rowe, he followed the occupation his father proposed to him; Aubrey's account is that he followed his father's trade, as butcher—and "when he kill'd a Calfe he would

<sup>1</sup> Rowe wrote in 1709 and is, therefore, without the scope of our volumes, but as his traditions come from Davenant and Betterton, it seems proper to consider his remarks. An excellent book on these and other questions, is J. W. Gray's *Shakespeare's Marriage*, 1905. Mr Gray quotes Rowe, Cibber, and all the writers of traditional matter quoted in our volumes. For Rowe and Cibber, I give references in Mr Gray's volume.

doe it in a high style, and make a Speech",—and also that he was a schoolmaster in the country Dowdall says (ii 391) that he was bound apprentice to a butcher before he ran away to London Another butcher's son in the town, we learn from Aubrey, equalled him in wit, but died young From Richard Davies, about 1688 (ii 335), we first learn that Shakspeare got into trouble through stealing venison and rabbits from Sir Thomas Lucy, who had him often whipped, and whom he satirised in Justice Clodpate (Shallow) Rowe repeated the story in 1709, remarking that Shakspeare had fallen into ill company, and adding that he wrote a ballad on Lucy, and was then so prosecuted that he was obliged to leave his affairs and family in Warwickshire, and depart for London

Aubrey dates his departure 1582, when the poet was eighteen years of age Dowdall says Shakspeare was received into the London playhouse as a servitor, Rowe describes his position as "mean", Ward says merely that he frequented plays in his youth, but the most elaborate version is recorded by Colley Cibber, who derived his information from a certain gentleman, who was informed by Dr Newton (Milton's editor), who was told by Pope, and he by Rowe, and Rowe by Betterton, and Betterton by Davenant (Gray, 79-80) According to this story Shakspeare held horses' heads at the theatre door, and even became eminent in that profession, for he gained notice, and hired boys under him to do the work, who were known as "Shakspeare's boys" and so he afterwards was introduced into the theatre itself Malone records a stage-tradition that he was call-boy

Aubrey says that he became an actor, and did very well, and that he wrote plays which were successful Rowe records that the "top of his performance" was the ghost in *Hamlet* Ward writes (ii 111) that Shakspeare supplied the stage with two plays every year, and derived such an income from it that he spent at the rate of £1000 per year According to a line by Randolph, in 1651 (ii 19), it was through his comedies that Shakspeare became rich Aubrey states that he returned to Warwickshire once a year, and that on the way he stopped at the Crowne Taverne kept by John Davenant, the father of William,—and according to Aubrey, also, William

Davenant would sometimes, over a glass of wine, countenance the current gossip that he was Shakspeare's natural son. John Manningham, a barrister of the Middle Temple, records an intrigue that the poet was supposed to have had with a citizen's wife in London, which, again, may only be gossip of the day (198). A tradition handed down by Davenant, and recorded by Rowe, is that Southampton at one time gave Shakspeare a thousand pounds wherewith to make a purchase he had a mind to.

The legends which seem to have been most prevalent were those which associated Jonson and Shakspeare—almost invariably associated by the writers of the latter part of the seventeenth century in their reference to the men and the drama of "the last age." Rowe relates that, out of his gentleness and sincerity, Shakspeare helped Ben Jonson when his work had been refused, and recommended him. Various stories are told of the two poets in taverns. According to an Ashmolean manuscript (113), it was in a tavern that Ben and Shakspeare jointly composed the former's humorous epitaph. Aubrey tells us that Jonson and Shakspeare "did gather Humours of men dayly whereever they came," and says that, in a tavern at Stratford-on-Avon, the latter made the extempore epitaph on Combes the usurer. The anecdote of the encounter between Jonson and the poetic highwayman who alluded to Shakspeare, seems to have been greatly liked, and is printed in *Witts Recreations*, 1640 (1441), and in a miscellaneous MS volume in the Diocesan Registry at Worcester (11224). Another anecdote represents Shakspeare as the godfather of one of Jonson's children, when the poet said, "I have beene considering a great while what should be the fittest gift for me to bestow upon my God-child, and I have resolv'd at last, I'll e'en give him a dozen good Lattin Spoones, and thou shalt translate them." Versions of this are given in *Merry Passages and Jeasts*, by Sir Nicholas L'Estrange (118), and in the Plume MSS (1168). Ward states that Shakspeare died through a fever contracted at a merry meeting between Drayton, Jonson, and himself, where "itt seems [they] drank too hard." Davies says that he died a papist. He was buried at Stratford on April 25, 1616 (and April 23, the day of his death, has been assigned by tradition as the day of his birth also), and, according to Dowdall,

his wife and daughters earnestly desired to be buried by him Dugdale notes that his monument was made by Gerard Johnson, and Aubrey writes that he was told that the poet left two or three hundred pounds per annum to a sister

Ward repeats the usual statement of late seventeenth century authors, that Shakspeare was a natural wit, without any art, Aubrey, incorrectly repeating Jonson's statement concerning Shakspeare's never having blotted a line, gives a remark from Shadwell and Davenant that he was a prodigious wit, and says that he was very good company, and a handsome, well-shaped man

The legend of the Bidford drinking, which represents the poet as having a convivial time with the Bidford "sippers," is even less authentic than any of the legends mentioned above, as no trace of it occurs before the middle of the eighteenth century (Gray, 252)

A few legends have come down to us concerning the plays Aubrey's note that Shakspeare got the humour of the Constable in *A Midsummer-Night's Dream* from an original at Grenden, Bucks, must refer to *Much Ado* Dryden remarks that Shakspeare himself said he was forced to kill Mercutio in the third act of *Romeo* to prevent being killed by him (ii 176) Rowe records that Elizabeth was so pleased with Falstaff that she ordered the poet to show him in love, and he then wrote *The Merry Wives* Dryden also says that Ben Jonson, "in reading some bombast speeches of *Macbeth*, which are not to be understood, used to say that it was horror" (ii 175) And lastly Gildon writes (ii 417) that he was told that Shakspeare "writ the Scene of the Ghost in Hamlet, at his House which bordered on the Charnel-House and Church-Yard"

Some of these legends have no great claim to acceptance In examining them we should consider the idea of Shakspeare which the late seventeenth century writers held, the sources from which they were said to be derived, and the character of the men who recorded them The survival of traditions is in no way connected with the authenticity of their sources, traditions survive and grow according to their acceptability to the people who transmit them The Bidford story may be at once rejected it is not recorded till a century and a half after the poet died, and is not authenticated

Aubrey derives some, at least, of his information from William

Beeston, son of Christopher Beeston, who, according to Malone, was one of Burbage's company (*Historical Account*, 1821, III 221) Aubrey notes that Beeston knew most of Shakspeare from Mr Lacy But Aubrey himself journeyed to Stratford to get material, and various statements by him have the appearance of local traditions The value of Aubrey's remarks depends greatly on the character of the man himself, and a list of the subjects on which he wrote—Day-Fatality, Ostenta, Blows Invisible, Visions in a Beril, Converse with Angels and Spirits, etc —is in no way calculated to reassure us Mrs Stopes says of him, "He was credulous and inexact to an extraordinary degree" (See her lists of his writings, *Bacon-Shakspeare Question*, 1888, 110)

Ward was vicar of Stratford-on-Avon, and appears to have known Shakspeare's daughter, Judith The earliest of his notes was not made until at least forty-five years after Shakspeare died

Richard Davies, who is thought to have annotated Fulmans's MS, was rector of Sapperton in Gloucester He gives no authority for his statements and is apparently recording local traditions

Dowdall remarks in his letter to Southwell, that he derived his information from the clerk at Stratford, then above eighty years old The letter is said by its first editor to have come from the papers of Lord de Clifford, sold in 1834 This editor is said by Lowndes to be J P Collier The MS has not since been found (Gray, 250) Rowe derived most of his information from Betterton the actor, to whom the Elizabethan stage-tradition was handed from the old actors by Davenant, and who, out of his regard for Shakspeare, made a journey to Warwickshire to gather up "remains" Thus Rowe's information was gained at some considerable time after Shakspeare's death The story that Southampton gave the poet £1,000, some third person assured Rowe, came from Davenant

Cibber's account is less trustworthy He does not write until nearly a century and a half after the poet died, and his story is transmitted to him through six successive persons, the last of whom is unknown

The late part of the seventeenth century prized Shakspeare as a writer of comedy, he was famous, above all other things, for that

merry roysterer Falstaff Very little of his biography was known, even to the best informed of men He was associated principally with Jonson, who was known to be no puritan, and, outside of his works, he was known mostly from Jonson's remarks concerning him, and thought to be a man of great natural wit, but no learning

This was a chance for tradition The gods never lack biography The few stories which the later-day actors could collect concerning a departed and almost forgotten hero, would be accepted, with interest and gratitude It would be natural to believe, in the absence of other information and in a day when less attention was given to other plays of his, that the creator of Falstaff would himself delight in the "misrule of tavernings" And it would be natural in a little place like Stratford that every tradition should be cherished concerning the town's one great man

The majority of these traditions may have had their remote origins in facts what these facts might have been, it is now quite impossible to say, and the only safe method is to keep these traditions entirely apart from the ascertained biography of Shakspeare

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\* EDMUND SPENSER, 1591—1594

And there, though laſt not leaſt is *Aetion*,  
A gentler ſhepherd may no where be found  
Whoſe Muſe, full of high thoughts invention,  
Doth like himſelfe Heroically found

*Colin Clouts come home againe* 1595 sign C 2 [4to]  
(See *New Shakſpere Society, Alluſion-Books, I pp xxiv, 168* ;

That Spenser's stanza on Aetion really refers to Shakespeare is established by the fact that no other heroic poet (i.e. historical dramatist, or chronicler in heroic verse) had a surname of heroic sound. Jonson, Fuller, and Bancroft have similar allusions to our bard's warlike name. Mr J O Halliwell-Phillipps remarks that "the lines seem to apply with equal propriety to Warner" (Life of Shakespeare 1848 p 142). But Warner is not an heroic but a premonitory name.

Malone's two attempts (Ed 1821, vol II, p 274) to explain the meaning of Aetion are equally unfortunate. He seems not to have known that *Ἀετίων* was a Greek proper name, borne, in fact, by the father of Cypselus of Corinth, and by two famous artists. It should be written Aetion, and pronounced (like Tiresias in Milton) with accents on the first and last syllables. Its root is surely *αετός*, an eagle, and it is, therefore, appropriate to one of "high thoughts" and heroic invention.

Three verses in *Colin Clout's come home againe*, viz those on Amyntas (who is Ferdinando Earl of Derby), must have been written after April 16, 1594, when Lord Derby (formerly Lord Strange) died. Todd and others have inferred from this that the poem, which was first printed in 1595, was really written in the preceding year, and that in the date, 27 December, 1591, appended to the dedication, 1591 is a press-error for 1594. We adopted this view, but we are now convinced that Spenser had finished the first draft of his poem in December, 1591, and subsequently amplified it. Some have seen a discrepancy between the date appended to that dedication, and that appended to the dedication of *Daphnida*, January 1, 1591, but if, as Mr Hales believes, the latter work be alluded to in the former, January and December, 1591, must be the Gregorian or historical dates, the year beginning with the former and ending with the latter month. This supposition of the use of dates, unusual at that time, is supported by Spenser's division of the year in his *Shepherd's Calendar*.

[I have placed the date above doubtfully, because the stanza quoted may have been one of the amplifications —L T S]

## ROBERT GREENE, 1592

Base minded men al three of you, if by my miserie ye be not warned for unto none of you (like me) fought those burres to cleave those Puppits (I meane) that speake from our mouths, those Anticks garnisht in our colours Is it not strange that I, to whom they al have beene beholding is it not like that you, to whome they all have beene beholding, shall (were ye in that case that I am now) be both at once of them forsaken? Yes, trust them not for there is an upstart Crow, beautified with our feathers, that with his *Tygers heart wrapt in a Players hude*, supposes he is as well able to bumbaft out a blanke verse as the best of you and being an absolute *Johannes fac totum*, is in his owne conceit the onely Shake-scene in a countrie O that I might intreate your rare wits to be employed in more profitable courises & let these Apes imitate your past excellence, and never more acquaint them with your admired inventions I know the best husband of you all will never prove an usurer and the kindest of them all wil never proove a kinde nurse yet, whilst you may, seeke you better Maisters, for it is pittie men of such rare wits, should be subiect to the pleasures of such rude groomes

In this I might insert two more, that both have writ against these buckram Gentlemen, but let their owne works serve to witnesse against their owne wickednesse, if they persever to maintaine any more such peafants For other new commers, I leave them to the mercie of these painted monsters, who (I doubt not) will drive the best minded to despise them, for the rest it skils not though they make a jeaft at them.

*Green's Groats-worth of Wit, bought with a Million of Repentaunce* 1596  
 Reprinted from Mr Huth's copy by New Shakspeare Society, Allusion  
 Books, I p 30 (See also Introduction to that vol, p 11)

The three "base-minded men" whom Greene thus addresses on his death bed have been identified as Marlowe, Nash, and Peele. That Shakespeare was the "upstart crow," and one of the purloiners of Greene's plumes, is put beyond a doubt by the following considerations: (1) That there was no such a word as *Shake-scene* (i.e. a tragedian) cf. Ben Jonson's lines,

"to heare thy Buskin tread,  
And shake a Stage",

and also a passage in *The Puritaine* (1607, sign F1) where Pye-boord says, "Have you never seene a stalking-stamping Player, that will raise a tempest with his tounge, and *thunder* with his heeles") (2) That the line in italics is a parody on one which is found in *The True Tragedie of Richard Duke of Yorke*, 1595, and also in Shakespeare's *Henry VI*, Part III, Act I, sc. 4, viz

"Oh Tygers hart wrapt in a womans hide"

(3) That Marlowe and Robert Greene were (probably) the joint authors of *The two Parts of the Contention* and of *The True Tragedie*, which furnish Parts II & III of *Henry VI* with their *prima stanza*, and a considerable number of their lines

Shakespeare, as the "upstart crow," seems to be one of those alluded to by "R B Gent" in *Greene's Funeralls*, 1594 (Sonnet ix, sign C), where he writes

"Greene, is the pleasing Object of an eie  
Greene, please the eies of all that lookt upon him  
Greene, is the ground of everie Painters die  
Greene, gave the ground, to all that wrote upon him  
Nay moire the men, that so Eclipt his fame  
Purloynde his Plumes, can they deny the same?"

The strange terms huddled upon the players by poor Greene are paralleled by what we find in other works of the time e.g.,

"Out on these puppets, painted images," &c

*The Scourge of Villanie*, by J. Marston, Sat VII

"'Good manners,' as Seneca complaines, 'are extinct with wantonnesse, in tricking up themselves men goe beyond women, men weare harlots colours and doe not walke, but jet and daunce,' hic mulier, hæc vir, more like Players, Butterflies, Baboones, Apes, Antickes, then men"—Buiton's *Anatomy of Melancholy*, 1621 [4to] Part 3, sec. 2, memb. 2, subs. 3, page 571 (Ed. 1676, p. 295)

As to the extract from *The Groat's worth of Wit*, knowing no edition earlier than that of 1596, we have followed the text of that. A copy is in the library of Mr. Henry Huth. Greene died in Sept. 1592, and as Chettle's *Kind Hart's Dreame*, which alludes to this book, was registered in December 1592, *The Groat's worth of Wit* must have been printed before that date. (See next extract.) The British Museum Library has copies of the editions of 1617, 1621, and 1637. The two copies in the Bodleian Library are of the editions of 1621 and 1629, the former of which, by a very common error of the press, reads "Tygres head," instead of "Tygers heart." C M I or Tygers]



## THOMAS NASH, 1592

How would it have joyed brave *Talbot* (the terror of the French) to thinke that after he had lyne two hundred yeares in his Tombe, hee should triumpne againe on the Stage, and have his bones newe embalmed with the teares of ten thousand spectators at least, (at severall times) who, in the Tragedian that represents his person, imagine they behold him fresh bleeding<sup>1</sup>

*Pierce Pennilesse his supplication to the Diuell* 1592 Sign F 3 [4to]

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We have here doubtless an allusion to the play of *Henry the vi* mentioned in *Henslowe's Diary* (March 3, 1591-2 Shakespeare Society's print, 1845, p. 22) and this may or may not be identical with the *First Part of Henry the Sixth* in the Folio Edition of Shakespeare, 1623. Whether Shakespeare had any share in this latter play is, to say the least, problematical. Nash's work was reprinted, from the *first* edition of 1592, for the Shakespeare Society in 1842 under Mr J. P. Collier's superintendence. That gentleman reprinted it again from the *second* edition of 1592, for his series of "Miscellaneous Tracts," generally known as his *Yellow Series*, in 1870. Many variations occur in the second edition. The extract above given from the first, is the same in both editions. C M I



*Anonymous, 1593*

12th of June, 1593 For the Survey of Fraunce, with the  
Venus and Athonay p<sup>r</sup> Shakspeare, xii d

[*An Ancient MS Diary*]

[This note about *Venus and Adonis* is given by Malone in his *Inquiry into the Authenticity of Certain Miscellaneous Papers*, etc., 1796, p 67, where he says in a foot note

'*Venus and Adonis*, 16mo 1596 — This poem was entered in the Stationers' Books, by Richard Field, April 18, 1593, and I long since conjectur'd that it was printed in that year, though I have never seen an earlier edition than that above quoted, which is in my possession Since I published that poem my conjecture has been confirmed, beyond a doubt, the following entry having been found in an ancient MS Diary, which some time since was in the hands of an acquaintance of Mr Steevens, by whom it was communicated to me' He then quotes as above

Mr H A Evans, in *Notes and Queries*, x vol 1, p 310, remarks 'Afterwards, as he states in a note to the second edition of his *Shakespeare* (vol xx, p 9), Malone acquired a copy of the 1593 edition, the existence of which he had conjectured, but he now says nothing of the "ancient MS Diary" Under the circumstances it was not necessary that he should, it is, however, possible that he had come to have doubts of its existence I have not been able to find any allusion to it by any subsequent writer'

The Diary may be a myth, but there is nothing so far to prove its non-existence, and under the circumstances it seems better to reproduce the note, with a warning as to its acceptance, than to omit it entirely M ]

## HENRY HELMES, 1594

In regard whereof it was thought good not to offer any thing of Account, saving Dancing and Revelling with Gentlewomen, and after such Sports, a Comedy of Errors (like to *Plautus* his *Menechmus*) was played by the Players So that Night was begun, and continued to the end, in nothing but Confusion and Errors, whereupon, it was ever afterwards called *The Night of Errors*

*Gesta Grayorum*,<sup>1</sup> p 22, ed 1688 (Nichols's *Progresses of Queen Elizabeth*, iii 279 (2nd ed 1823))

This *Comedy of Errors* was, without doubt, Shakspeare's It was played in Gray's Inn Hall on the night of Innocents' Day, Dec 28, 1594, and most probably Shakspeare and Bacon were both at the performance See Spedding's *Letters and Life of Bacon*, i 326 There was such a row and such crowding by Gentlewomen and others on the Stage, that the Temple visitors to Gray's Inn went away disgusted, and so the Gray's-men had only dancing and Shakspeare's play —F J F

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<sup>1</sup> The full title of the book—printing its red letters in italics—is —*Gesta Grayorum* / Or, the / History / Of the High and mighty Prince, / *Henry* / Prince of *Purpool*, Arch-Duke of *Stapulua* and / *Bernardia*, Duke of *High* and *Nether Holborn*, / Marquis of *St Giles* and *Tottenham*, Count / Palatine of *Bloomsbury* and *Clerkenwell*, Great / Lord of the Cantons of *Islington*, *Kentish-Town*, *Paddington* and *Knights-bridge*, / Knight of the most Heroical Order of the / *Helmet*, and Sovereign of the *Same*, / Who Reigned and Died, A D 1594 / Together with / *A Masque*, as it was presented (by *His Highness's* Command) for the Entertainment of *Q Elizabeth*, / who, with the *Nobles* of both *Courts*, was present / thereat / *London*, Printed for *W Canning*, at his Shop in / the *Temple-Cloysters*, / MDCLXXXVIII / Price, one Shilling / It's a jocose account of the Gray's-Inn men's entertainment to their brethren of the Temple, the Queen, &c *Stapulua* and *Bernardia* are Staples Inn and Barnards Inn It includes only the first Part of Helmes's MS Nichols first printed the second Part in the 1st ed of his *Progresses of Q Eliz*

*Anonymous, 1594*

In *Lavine Land* though *Livie* lost  
 There hath beene seene a *Constant* dame  
 Though *Rome* lament that she have lost  
 The *Gareland* of her rarest fame,

Yet now we see, that here is found.  
 As great a *Faith* in *English* ground

Though *Collatine* have deerely bought,  
 To high renowne, a lasting life,  
 And found, that most in vaine have sought,  
 To have a *Faire* and *Constant* wife,  
 Yet *Tarquyne* pluckt his glistering grape,  
 And *Shake-speare*, paints poore *Lucrece* rape

*Commendatory verses prefixed to Willobie his Ansa* 1594 Sign 1 iii)  
*Reprinted in Allusion-Books, New Sh Soc, I, pp xxxi, 170*

## \*HENRY WILLOBIE, 1594

## CANT XLIIII

*Henrico Willobego Italo-Hispanensis*

H W being sodenly infected with the contagion of a fantastical fit, at the first sight of A, pyneth a while in secret griefe, at length not able any longer to indure the burning heate of so fervent a humour, bewrayeth the secrecy of his disease unto his familiar friend W S who not long before had tryed the curtesy of the like passion, and was now newly recovered of the like infection, yet finding his friend let blood in the same vaine, he took pleasure for a tyme to see him bleed, & in steed of stopping the issue, he enlargeth the wound, with the sharpe rasor of a willing conceit, perswading him that he thought it a matter very easy to be compassed, & no doubt with payne, diligence & some cost in time to be obtained Thus this miserable comforter comforting his friend with an impossibilitie, eyther for that he now would secretly laugh at his friends folly, that had given occasion not long before unto others to laugh at his owne, or because he would see whether an other could play his part better then himselfe, & in vewing a far off the course of this loving Comedy, he determined to see whether it would sort to a happier end for this new actor, then it did for the old player But at length this Comedy was like to have growen to a Tragedy, by the weake & feeble estate that H W was brought unto, by a desperate vewe of an impossibility of obtaining his purpose, til

Time & Neceffity, being his beft Phifitions brought him a plafter,  
 if not to heale, yet in part to eafe his maladye In all which  
 difcourfe is lively represented the unbrydeled rage of unbrydeled  
 fancy, having the raines to rove at liberty, with the dyvers &  
 fundry changes of affections & temptations, which Will, fet loose  
 from Reafon, can devise &c

H W

H W

What fodaine chance or change is this,  
 That doth bereave my quyet reft ?  
 \* \* \* \* \*  
 But yonder comes my faythfull frend,  
 That like affaultes hath often tryde,  
 On his advife I will depend,  
 Where I fhall winne, or be denyde,<sup>[whether]</sup>  
 And looke what counfell he fhall give,  
 That will I do, where dye or live <sup>[whether]</sup>

CANT XLV

W S

Well met, frend Harry, what's the caufe  
 You looke fo pale with Lented cheeks ?  
 Your wanny face & fharpned nofe  
 Shew plaine, your mind fome thing milikes,  
 If you will tell me what it is,  
 Ile helpe to mend what is amiffe.  
 What is ſhe, man, that workes thy woe,  
 And thus thy tickling fancy move ?  
 Thy droufie eyes, & fighes do ſhew,  
 This new difeaſe proceedes of love,  
 Tell what ſhe is that witch't thee fo,  
 I ſweare it ſhall no farder go

A heavy burden wearieth one,  
 Which being parted then in twaine,  
 Seemes very light, or rather none,  
 And boren well with little paine  
     The smothered flame, too closely pent,  
     Burnes more extreame for want of vent.

So forrowes shrynde in secret breft,  
 Attainte the hart with hotter rage,  
 Then griefes that are to frendes exprest,  
 Whose comfort may some part asswage  
     If I a frend, whose faith is tryde,  
     Let this request not be denyde

Exceffive griefes good counsells want,  
 And cloud the sence from sharpe conceits,  
 No reason rules, where forrowes plant,  
 And folly feedes, where fury fretes,  
     Tell what she is, and you shall see,  
     What hope and help shall come from mee.

## CANT XLVI

## H W

Seest yonder howse, where hanges the badge  
 Of Englands Saint, when captaines cry  
 Victorious land, to conquering rage,  
 Loe, there my hopelesse helpe doth ly  
     And there that frendly foe doth dwell,  
     That makes my hart thus rage and swell

## CANT XLVII

## W. S

Well, say no more I know thy griefe,  
 And face from whence these flames arise,

It is not hard to fynd reliefe,  
 If thou wilt follow good advyse  
 She is no Saynt, She is no Nonne,  
 I thinke in tyme she may be wonne

<sup>Ars</sup>  
<sup>veteratoria</sup> At first repulse you must not faint,  
 Nor flye the field though she deny  
 You twise or thrise, yet manly bent,  
 Againe you must, and still reply  
 When tyme permits you not to talke,  
 Then let your pen and fingers walke

<sup>Munera</sup>  
<sup>(crede mihi)</sup> Apply her still with dyvers thinges, <sup>[Fly]</sup>  
<sup>placant</sup> (For giftes the wyfest will deceave)  
<sup>hominesq,</sup>  
<sup>deosq,</sup>  
 Sometymes with gold, sometymes with ringes,  
 No tyme nor fit occasion leave,  
 Though coy at first she seeme and wielde,  
 These toyes in tyme will make her yelde

Looke what she likes, that you must love,  
 And what she hates, you must detest,  
 Where good or bad, you must approve, <sup>[whether]</sup>  
 The wordes and workes that please her best  
 If she be godly, you must sweare,  
 That to offend you stand in feare

<sup>Wicked</sup>  
<sup>wiles to de</sup>  
<sup>ceave wiles</sup>  
<sup>women.</sup> You must commend her loving face,  
 For women joy in beauties praise,  
 You must admire her sober grace,  
 Her wisdom and her vertuous wayes,  
 Say, t'was her wit and modest shew, <sup>[show]</sup>  
 That made you like and love her so

You must be secret, constant, free,  
 Your silent fighes & trickling teares,

Let her in secret often see,  
 Then wring her hand, as one that feares  
     To speake, then with she were your wife,  
 And last desire her save your life

When she doth laugh, you must be glad,  
 And watch occasions, tyme and place,  
 When she doth frowne, you must be sad,  
 Let fighes & fobbes request her grace  
     Sweare that your love is truly ment,  
 So she in tyme must needs relent

*Willobie his Avisa, or the true picture of a Modest Maud and of a chaste  
 and constant wife In hexameter verse The like argument whereof  
 was never heretofore published 1594. [4to] Sig. L 2, back*  
*Reprinted in Allusion-Books, I, New Sh Soc, p 169*

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Henry Willobie's W S is referred to Shakespeare on two distinct grounds (1) Because W S appears in this "imaginary conversation" as a standard authority on Love, and assuredly Shakespeare was *the* amatory poet of the day, and, to judge by his Sonnets, "had tried the curtesy of the like passion," and had come unscathed out of the ordeal [Compare also his counsel to the wooer in the poem No XIX, beginning, "When as thine eye hath chose the dame," of the *Passionate Pilgrim*, to which Willobie's verses bear a strong and curious resemblance in metre, subject, and treatment, L T S] (2) Because it is said that this W S "in vewing the course of this loving Comedy determined to see whether it would sort to a happier end *for this new actor, then it did for the old player,*" with other theatrical imagery specially applicable to a player and dramatist. Assuredly, no other contemporary poet of the same initials, whether lyrical or dramatist (and five or six might be named), had any claim to this distinction  
 C M I



[SIR] W[ILLIAM] HAR[BERT], 1594.

You that to shew your wits, have taken toyle  
 In regist'ring the deeds of noble men,  
 And tought for matter in a forraine soyle,  
 As worthie subjects of your silver pen,  
 Whom you have rais'd from darke oblivion's den  
 You that have writ of chaste Lucretia,  
 Whose death was witnesse of her spotlesse life  
 Or pen'd the praise of sad Cornelia,  
 Whose blamelesse name hath made her fame so rife,  
 As noble Pompey's most renowned wife  
     Hither unto your home direct your eies,  
 Whereas, unthought on, much more matter lies

*Epicedium* A funerall Song, upon the vertuous life and godly death of  
 the right worshipfull the Lady Helen Branch

Signed, W Har

Reprinted in Sir Egerton Brydges' *Restituta* (1815), vol iii pp 297—  
 299, also in *Allusion-Books*, I, New Sh Soc, p 177

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This *Epicedium* is of uncertain authorship Sir Egerton Brydges assigns  
 it to Sir William Harbert (*Restituta*, vol iii p 298) The lines—

“ You that have writ of chaste Lucretia,  
 Whose death was witness of her spotlesse life ”

seem to refer to Shakespeare's poem The line—

“ Hither unto your home direct your eies ”

recals two lines (163, 164) in *Lycidas*, where, by the way, Milton implicitly compares Lycidas with Melicert (Palæmon), invoking the dolphins to waft his body into port C M I

## MICHAEL DRAYTON, 1594

Lucrece, of whom proude Rome hath boasted long  
 Lately reviv'd to live another age,  
 And here arriv'd to tell of *Tarquins* wrong,  
 Her chaste deniall, and the Tyrants rage,  
 Acting her passions on our stately stage  
     She is remembred, all forgetting me,  
 Yet I, as fayre and chaste as ere was She

*The Legend of Mathilda the chaste, daughter to the  
 Lord Robert Fitzwater 1594. Sixth Stanza  
 (See Allusion-Books, I, New Sh Soc, pp xxxi, 178)*

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Shakespeare's *Rape of Lucrece* was published in the same year as Drayton's *Matilda* (the above passage is found in the editions of both 1594 and 1596) Heywood's drama of the same name did not appear till 1608 The fifth line seems to imply a dramatic representation and, in confirmation of this view, we find almost the same words in Drayton's *Mistress Shore to Edward IV* (England's Heroical Epistles, 1598, p 73)

"Or passionate Tragedian, in his rage  
 Acting a love-sicke passion on the stage"

[But this very line, taken literally, appears to offer strong proof that Drayton did not here refer to Shakespeare's Poem of *Lucrece* L T S]

ROBERT SOUTHWELL, 1594(?)<sup>1</sup>

This makes my mourning Muse resolve in teares,  
 This theames my heaue penne to plaine in prose,  
 Christ's thorne is sharpe, no head His garland weares,  
 Stil finest wits are 'stilling Venus' roie,  
 In Paynim toyes the sweetest vaines are spent,  
 To Christian workes few have their talents lent

\*            \*            \*            \*            \*

O sacred eyes<sup>1</sup> the springs of living light,  
 The earthly heavens where angels ioi to dwell,  
 \*            \*            \*            \*            \*

Sweet volumes, stoard with learning fit for faints,  
 Where blisfull quires imparadize their minds,  
 Wherein eternall studie never faints  
 Still finding all, yet seeking all it finds  
 How endlesse is your labyrinth of blisse,  
 Where to be lost the sweetest finding is<sup>1</sup>

*Saint Peters Complaint, with other Poemes The Authour  
 to the Reader, 1595 [4to] (Grosart's Ed., 1872, pp xii,  
 xc, 9, 25)*

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<sup>1</sup> Southwell was executed Feb 20, 1594/5

[The allusion in the first of these stanzas is to *Venus and Adonis*, the two next contain, as pointed out by Dr Grosart, the application to the spiritual eyes of Christ of the idea contained in the humorous thesis on women's eyes maintained by Biron in *Love's Labours Lost*, Act IV sc iii L T S]



[These borrowings by Barnfeild from Shakspeare were pointed out by Charles Crawford in *Notes and Queries*, 9th Series, vol. viii, pp. 277-279. In the *Complaint of Chastitie* the borrowings are from *Venus and Adonis*, though the theme is that of *Lucrece*. In *The Affectionate Shepheard*, and its continuation, *The Shepheards Content*, while Barnfeild uses principally the *Venus* there are yet evident verbal traces of the influence of *Lucrece*.

No 1 echoes l. 687 of *Venus*

And sometime where earth delving comes keep

No 2 seems to be suggested by *Lucrece*, 57

But beauty, in that white intituled, etc

No 3 calls to mind the famous couplet in *Venus*, 707-8

For misery is trodden on by many,  
And being low never relieved by any

No 4 may have been inspired by *Lucrece*, 334-6

Pain pays the income of each precious thing,  
Huge rocks, high winds, strong pirates, shelves and sands,  
The merchant fears, ere rich at home he lands

No 5 refers to *Venus*, 211, 212, and 792

Fie, lifeless picture, cold and senseless stone,  
Well painted idol, image cold and dead,

\* \* \* \*

When reason is the bawd to lust's abuse

No 6 is from *Venus*, 1160

And set dissension 'twixt the son and sire

No 7, with its play of "pure" and "impure," etc., seems to owe something to *Venus*, 735-6

To mingle beauty with infirmities  
And pure perfection with impure defeature

This is the earliest certain "allusion" to Shakspeare's *Venus*, for Southwell's reference to *Venus* in 1594 (see p. 16) may be considered somewhat doubtful, though it is highly probable that Shakspeare was intended. The earliest allusions we previously had to *Lucrece* were a probable one by Sir William Harbert, and another one by Michael Drayton (pp. 14, 15), both in 1594. *The Complaint of Chastitie* was published in November, 1594. See also Crawford's *Collectanea*, First Series, 1906, pp. 10-16. M.]

## RICHARD BARNFEILD, 1595.

- [1] This said he sweetly doth embrace his loue,  
Yoaking his armes about her Iuoy necke  
[stanza 18 ]
- [2] Looke how a brightfome Planet in the skie,  
(Spangling the Welkin with a golden spot)  
Shootes suddenly from the beholders eie,  
And leaues him looking there where she is not .  
Euen so amazed *Phœbus* (to discerie her)  
Lookes all about, but no where can espie her  
[st 25 ]
- [3] Then angry *Phœbus* mounts into the skie  
Threatning the world with his hot-burning eie  
[st 26 ]
- [4] Whose deadly damp the worlds poore people kils  
[st 27 ]
- [5] Heerewith awaking from her slumbring sleepe,  
(For feare, and care, are enemies to rest )  
[st 32 ]
- [6] Now silent night drew on , when all things sleepe,  
Saue theeves, and cares , and now still mid-night came  
[st 69 ]
- [7] Here ended shee , and then her teares began,  
That (Chorus like) at every word downe-rained  
[st 74 ]

*Cynthia, | and the | Legend of Cassandra |* At  
*London | . 1595*

[These borrowings by Barnfield from Shakspeare were pointed out by Charles Crawford in *Notes and Queries*, 9th Series, vol viii, pp 277-279 "In *Cassandra*," he says, "the leading ideas of *Lucrece* are manifest at a glance, and the description of Cassandra in her bed, and the poetical conceit of Phœbus gazing at her whilst she sleeps, and noting her beauties, recall at once the visit of Tarquin to Luciece's chamber and Shakespeare's description of the bed and its tenant "

No 1 is from *Venus*, 592

And on his neck her yoking arms she throws

No 2 is from *Venus*, 815-6

Look, how a bright star shooteth from the sky,  
So glides he in the night from Venus' eye

No 3 suggests *Venus*, 1778

And Titan, tired in the mid day heat,  
With burning eye did hotly overlook them

No 4 borrows a phrase from *Venus*, 925

Look, how the *world's poor people* are amazed

No 5 imitates *Lucrece*, 673-4

This said, he sets his foot upon the light,  
*For light and lust are deadly enemies*

No 6 shows borrowing from *Lucrece*, 124-6

Now leaden slumber with life's strength doth fight,  
And every one to rest themselves betake,  
*Save thieves and cares* and troubled minds that wake

No 7 repeats *Venus*, 360

With *tears*, which *chorus-like* her eyes did rain

That Barnfield ardently admired Shakspeare we knew from his *Poems in Divers humors*, 1598, these passages of a date three or four years earlier show that he knew thoroughly the poems of the man he praised so highly See also Crawford's *Collectanea*, First Series, 1906, pp 10-16 M J

T H E

# Lamentable Tragedie of

Locrine, the eldest sonne of King *Brutus*, discour-  
 sing the warres of the *Britaines*, and *Hunnes*,  
 with their discomfiture

*The Britaines victorie with their Accidents, and the  
 death of Albanaſt      No leſſe pleaſant then  
 profitable*

Newly ſet foorth, ouerſeene and corrected,  
 By *W S*

[Device]

L O N D O N  
 Printed by Thomas Creede  
 1595



[Locrine was entered in the *Stationers' Registers* on July 20, 1594

"xx<sup>o</sup> die Iulij Thomas Creede Entied for his Copie vnder thandes  
of the Wardens The lamentable Tragedie of Locrine, the eldest Sonne of  
Kinge Brutus vjd "

Mr C F Tucker Brooke in his admirable *Shakespeare Apocrypha*, 1908,  
says, p xvi "We may conclude with tolerable assurance that the  
initials 'W S' on the title pages of *Locrine*, *Cromwell*, and *The Puritan*  
may well stand for 'William Shakespeare,'"—having been put there by a  
none too scrupulous bookseller to recommend his wares *Locrine* was  
subsequently included in the third Folio M ]

## W C[OVELL], 1595

All praise  
worthy  
Lucretia  
Sweet Shak  
speare.  
Eloquent  
Gaveston.  
Wanton  
Adonis  
Watsons  
heyre  
So well gra  
ced Antho  
nie deser  
veth immor  
tall praise  
from the hand  
of that di  
vine Lady who  
like Co  
rinna contem  
ding with  
Pindarus  
was oft vi  
ctorious

Let divine *Bartassè*, eternally praise-worthie for his  
weeks worke, say the best thinges were made first  
Let other countries (sweet *Cambridge*) envie, (yet  
admire) my *Virgil*, thy petrarch, divine *Spenser*  
And unlesse I erre, (a thing easie in such simpli  
citie) deluded by dearlie beloved *Delia*, and  
fortunatelie fortunate *Cleopatra*, *Oxford* thou  
maist extoll thy courte-deare-verse happie *Daniell*,  
whose sweete refined muse, in contracted shape,  
were sufficient amongst men, to gaine pardon of  
the sinne to *Rosemond*, pittie to distressed *Cleopatra*,  
and everliving praise to her loving *Delia*

*Polimanteia, or the meanes lawfull and unlawfull to judge of the  
fall of a commonwealth, against the frivolous and foolish con  
jectures of this age, etc* 1595 sign R 2, bk [4to]  
(See *Allusion-Books, I, New Sh Soc*, pp xxxi, 180)

On the title-page of the Grenville copy of *Polimanteia*, 1595, is a pencil  
note, in the well-known handwriting of Mr J P Collier, which runs thus  
"Q if the notice of Shakespeare in this book be not the oldest known"  
This query must have been long ago answered in the negative by the querist  
himself Mr C Elliot Browne, in a note on the side-note (*Notes and  
Queries*, 4th S xi 378), falls into the same error Shakespeare's name  
occurs in a work printed in 1594 (See before, p 8) The construction  
of the side-note is not (as Mr Halliwell read it in his *Life of Shakespeare*  
1848 p 159) that "all praise worthy Lucretia [of] sweet Shakespeare,"  
but that "All-praiseworthy [is the] Lucretia [of] sweet Shakespeare" In  
fact the epithet is used just above of Du Bartas, and Spenser applies it to  
nine of his heroines in *Colin Clouts come home again* Mr C E Browne  
would also identify "Watson's heyre" with "Sweet Shakespeare," and  
give him "Wanton Adonis," as well as "Lucretia" Others contend that  
the "heyre" was Henry Constable Probably, it was on the strength of  
this side-note that the late Rev N J Halpin arrived at the rather hazardous  
conclusion that Shakespeare was a member of "one (or perhaps more) of  
the English Universities" See his *Dramatic Unities of Shakespeare*, 1849,  
p 12, note C M I

[The "Cleopatra" here mentioned is Daniel's, published in 1594, he  
addressed his prefatory verses to the Countess of Pembroke, to whom W C  
refers in the margin L. T S ]

## JOHN WEEVER, 1595

*Ad Gulielmum Shakespeare.*

Honie-tong'd *Shakespeare*, when I saw thine issue,  
 I swore *Apollo* got them and none other,  
 Their rose-tainted features cloth'd in tiffue,  
 Some heaven born goddesse said to be their mother  
 Rose-checkt *Adonis* with his amber tresses, <sup>[cheeked]</sup>  
 Faire fire-hot *Venus* charming him to love her,  
 Chaste *Lucretia* virgine-like her dresse,  
 Prowd lust-ftung *Tarquine* seeking still to prove her  
*Romea-Richard*, more, whose names I know not, <sup>[Romeo]</sup>  
 Their sugred tongues, and power attractive beuty  
 Say they are Saints, although that Sts they shew not  
 For thousands vowes to them subiective dutie  
 They burn in love thy childrē *Shakespear* het thē, <sup>[heated]</sup>  
 Go, wo thy Muse more Nymphish brood beget them

*Epigrammes in the oldest cut, and newest fashion A twise seven  
 houres (in so many weekes) studie No longer (like the fashion) not  
 unlike to continue The first seven John Weever 1599*  
 [12mo] *The 4th week Epig 22, sign E 6*  
 (See *Allusion-Books*, I, *New Sh Soc*, p 182)

[From Malone's copy in the Bodleian]

The children of Shakespere's muse *het* or heated themselves with love,  
 so Chapman says of Hero, that

"Her blushing het her chamber"

*Hero and Leander*, Third Sestiyad (Chapman's  
*Works*, 1875, volume of Poems, p 73,  
 col. 2) C M I

## THOMAS EDWARDES, 1595

Poets that divinely dreampt

\* \* \*

*Collyn* was a mighty swaine,  
In his power all do flourish,  
We are shepheards but in vaine  
    There is but one tooke the charge,  
By his toile we do nourish,  
    And by him are enlarg'd

He unlockt *Albions* glorie,  
He twas tolde of *Sidneys* honor,  
Onely he of our stories,  
    Must be sung in greatest pride  
In an Eglogue he hath wonne her,  
    Fame and honor on his side

*Deale* we not with *Rosamond*,  
For the world our sawe will coate,  
*Amintas* and *Leander's* gone,  
    Oh deere sonnes of stately kings,  
Blessed be your nimble throats  
    That so amorously could sing

*Adon* deafly masking thro,  
Stately troupes rich concerted,  
Shew'd he well deserved to  
    Loves delight on him to gaze  
And had not love her selfe untreated,  
    Other nymphs had sent him baies

Eke in purple roabes distaind,  
 Amid't the Center of this clime,  
 I have heard saie doth remaine,  
     One whose power floweth far,  
 That should have bene of our rime  
     The onely object and the star

Well could his bewitching pen,  
 Done the Muses objects to us  
 Although he differs much from men  
     Tilting under Frieries,  
 Yet his golden art might woo us  
     To have honored him with baies

*L'Envoy to Narcissus* 1595 Unique copy in Peterborough  
 Cathedral Library Reprinted for the Roxburghe Club by  
 Rev W E Buckley, 1878, pp 61, 62

---

[Edwardes here speaks of the poets under the names of their best known works at that day The mighty swaine *Collyn* is Spenser, he who sang of *Colin Clout*, and glorified Albion in the *Faerie Queen*, and gave an Elegy to Sidney Samuel Daniel wrote the poem of *Rosamond*, Thomas Watson published his Latin poem of *Amintas* in 1585, and the *Hero & Leander* of Kit Marlowe was entered on the Stationers' register, 28 Sept 1593, a few months after he died (It came out, completed by Chapman, in 1598 See *Works of George Chapman Poems, &c*, with Introduction by A C Swinburne, 1875, p 58)

The verse devoted to *Adon* is another of the early tributes that are found to the great popularity Shakespere's *Venus and Adonis* attained at once It reached seven editions between 1593 (the date of first publication) and 1602, two of which belong to the latter year (See Mr C Edmonds' reprint from the Isham copy of 1599, Editor's Preface)

The two stanzas referring to "one whose power floweth far" I insert, but he has not been identified L T S ]

## RICHARD CAREW, 1595-6

Addē hereunto, that whatſoever grace any other language carrieth in verſe or Proſe, in Tropes or Metaphors, in Ecchoes and Agnominations, they may all bee lively and exactly repreſented in ours will you have *Platoes* veine? reade *Sir Thomas Smith*, the *Ionicke*? *Sir Thomas Moore* *Ciceroes*? *Aſcham*, *Varro*? *Chaucer*, *Demosthenes*? *Sir John Cheeke* (who in his treatiſe to the Rebels, hath comprised all the figures of Rhetorick Will you reade *Virgill*? take the Earle of Surrey *Catullus*? *Shakeſpeare* and *Marlows*<sup>1</sup> fragment, *Ovid*? *Daniell* *Lucan*? *Spencer*, *Martial*? *Sir John Davies* and others will you have all in all for Proſe and verſe? take the miracle of our age, *Sir Philip Sidney*

*The Excellencie of the English tongue, by R C of Anthony Esquire to W C Inserted by W Camden in the second edition of his Remaines concerning Britaine, 1614, p 43 [4to]*

(See *Allusion-Books, I, New Sh Soc p 183*) C M I

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<sup>1</sup> Printed *Barlowe* in original, but unquestionably a mistake for *Marlows*

*Anonymous, 1596*

*Sophos* See how the twinkling Starres do hide their borrowed  
 shine  
 As halfe asham'd their luster to is stam'd,  
 By *Lelia's* beauteous eyes that shine more bright,  
 Than twinkling starres do in a winters night  
 In such a night did *Paris* win his love  
*Lelia* In such a night, *Ænæas* prov'd unkind  
*Sophos* In such a night did *Troilus* court his deare  
*Lelia* In such a night, faire *Phyllis* was betraid  
*Sophos* Ile prove as true as ever *Troilus* was  
*Lelia* And I as constant as *Penelope*

*Wily Beguilde*, 1606, sign I, back  
 (In the Bodleian, Malone, 226 Part of the leaf torn off)

---

[The unknown author of this play seems to imitate Shakespere's *Romeo and Juliet* and *Merchant of Venice* in several places. This dialogue would surely never have been written but for the moonlight rhapsodizing of Lorenzo and Jessica, *Merch of Venice*, Act V sc 1. The *Merchant of Venice* was probably written in 1596 (see Dowden's *Shakspeare Primer*, p 96). The first edition of *Wily Beguilde* came out in 1606, but Dr Furnivall states that there is no doubt, on account of the allusions in it to the taking of Cadiz, that it was on the stage in or soon after 1596, though he has shown that there is no real ground for the old theory that Nash referred to it in his *Have with you to Saffron Walden* (printed 1596, sign 24, back), where he makes *Respondent* say of Anthonie Chute—"But this was our *Graphuel Haguels* trickes of *Wily Beguily* herein" (see *Notes & Queries*, vol iv 1875, p 144, vol v p 74. *Wily beguily* was a current phrase, meaning the wily man beguiled, or, as we should say, the bitter bit. L T S.]

'WILY BEGUILDE,' *before* 1596

[1]

## THE PROLOGVE

\* \*

*Juggler* Ile make him flie fwifter then meditation  
[*sig A 2, b*]

[2] *Lelia* Father, did you fend for mee ?

*Gripe* I Wench I did come hither *Lelia*, giue mee thy  
hand

Maister *Churms*, I pray you beare witnesse,

I here giue *Lelia* to *Pe Ploddall*

*She p'icks away her hand*

How now ?

*Nurse* Sheele none, shee thanks you fir

*Gripe* Will she none ? Why how now, I say ?

What ? you pewling peeuissh thing, you vntoward baggage

Will you not be rul'd by your Father ?

Haue I tane care to bring you vp to this ?

And will you doe as you list ?

Away I say, hang, starue, begge, be gone, packe I say.

Out of my sight,

Thou nere gets Penny-worth of my goods, for this

Thinke out, I do not vse to rest

Be gon I say, I will not heare thee speake

[*sig E 4*]

[3] *Fortu[natus]*

He can conuey her forth her fathers gate,

Vnto a secreet friend of heis,

The way to whom lyes by this forrest fide,

That none but he shall haue her to his bride

[*sig F 4, b*]



\* \* \*

*Lelia* But to be fhort

I haue a fecret Friend that dwels from hence,

Some two dayes iourney, thats the moft,

And if you can, as (well I know) you may, conuey me thither  
fecretly

For company I defire no other then your owne

Here take my hand

That once perform'd my heart is next

[*sigs* G 4, b, H ][4] *Gripe* I am vndon, I am robd my daughter, my mony '  
Which way are they gone ?[*sig* I 3 ]*A | Pleasant Comedie, | Called, | Wily Beguilde |*  
*Imprinted at London by W W for Clement Knight*  
[1606 ?]

[Prof Moore Smith was kind enough to send us these references in Hazlitt's Dodsley They are supplementary to the allusion printed on the previous page

Extract No 1 is referred by Prof Mooie Smith to *Hamlet*, I, 111

with wings as swift  
as meditation, or the thoughts of Loue,

though there is difficulty in the date The *Wily Beguilde* passage may be coincidence, it may be a borrowing from *Hamlet* in its earlier form

No 2 is exactly parallel to *Romeo and Juliet*, III, v, where Capulet chides Juliet Here the phrases are the same

*Lady* [*Capulet*] I see,

*But she will none, she giues you thanks*

*Cap* Soft, take me with you, take me with you, wife

*How, will she none ?*

*Out* you greene sicknesse carrion, out *you baggage*,

You tallow face

And you be mine, Ile giue you to my Friend

And you be not, *hang, beg, starue*, die in the streets,

For by my soule, Ile nere acknowledge thee,

*Not what is mine shall neuer do thee good*

No 3 Prof Moore Smith refers to *Midsummer Night's Dream*, I, 1

I haue a Widdow Aunt,  
From Athens is her house remou'd seuen leagues,  
There gentle *Hermia*, may I marrie thee  
                                If thou lou'st me, then  
Steale forth thy fathers house to morrow n ght  
And in the wood, a league without the towne,  
There I will stay for thee

No 4 seems to be from *The Merchant of Venice*, II, viii  
My daughter, O my ducats, O my daughter !  
I quote from the Folio M ]

\*JOSEPH HALL, 1597

\*JOHN MARSTON, 1598

\*THOMAS FREEMAN, 1614

[1]

SAT[IRE] III

[p 6]

W Ith some Pot-fury, rauisht from their wit,  
They fit and muse on some no-vulgar writ

As frozen Dung-hils in a winters morne,

That voyd of Vapours seemed all beforene,

Soone as the Sun sends out his piercing beames,

[5]

Exhale out filthie smoke and stinking steames

So doth the base, and the fore-barren braine,

Soone as the raging wine begins to raigne

One higher-pitch'd doth set his soaring thought

On crowned kings that Fortune hath low brought

[10]

Or some vpreard, high-aspiring swaine,

As it might be the Turkish *Tamberlaine*

\*

\*

\*

[p 7] Now, least such frightfull showes of Fortunes fall,

And bloudy Tyrants rage, should chance appall

[p 8] The dead stroke audierce, mids the silent rout,

Comes leaping in a selfe-miiformed lout,

And laughes, and grins, and frames his Mimick face,

[35]

And rustles straight into the princes place

Then doth the *Theatre Eccho* all aloud,

With gladsome noyse of that applauding croud

A goodly *hoch-poch*, when vile *Ruffettings*,

Are match't with monarchs and with mighty kings

[40]

A goodly grace to sober *Tragick Muse*,

When each base clown, his clumbie fist doth bruise,

And shew his teeth in double rotten-row,  
For laughter at his selfe-refembled shew

[Liber I]

[2]

LIB II SAT I

[p 25] **F**Or shame write better *Labeo*, or write none,  
Or better write, or *Labeo* write alone

Nay, call the *Cynick* but a wittie foole,

Thence to abiure his handfome drinking boile

Because the thirstie swaine with hollow hand,

[5]

Conveyed the streame to weete his drie weasand

*Write they that can, tho they that cannot do*

*But who knowes that, but they that doe not know*

Lo what it is that makes white rags so deare,

That men must greeue a tesson for a queare

[10]

Lo what it is that makes goose-wings so scant,

That the distressed Semster did them want,

So, lauish ope-tyde causeth fasting-lents,

And staruling *Famine* comes of a large expence

[p 26] Might not (so they were pleas'd that beene aboue) [15]

Long *Paper-abstinence* our death remoue?

Then many a Loller would in forfaitment,

Beare *Paper-fagots* ore the Pavement

But now men wager who shall blot the most,

And each man writes *Ther s so much labour lost*

[20]

*That's good, that's great Nay much is seldome well,*

*Of what is lad, a littl's a greate deale*

*Better is more but best is nought at all*

*Lesse is the next, and lesser criminall*

*Little and good, is greatest good saue one,*

[25]

*Then Labeo, or write little, or write none*

Tush but imall paynes can be but little art,

Or lode full due-fats fro the forren mart

With *Folio volumes*, two to an Oxe hide,

Or elsie, ye *Pampheter* go stand aside,

[30]

Reade in each Schoole, in euery margent coted,  
 In euery Catalogue for an authour noted  
 There's happineffe well giuen, and well got,  
 Lefse gifts, and leffer gaines I weigh them not  
 [p 27] So may the Giant rome and write on high, [35]  
 Be he a Dwarfe that writes not there as I—  
 But well fare *Strabo*, which as stories tell,  
 Contriu'd all *Troy* within one Walnut shell  
 His curious ghofst now lately hither came  
 Arriuing neere the mouth of luckie Tame, [40]  
 I faw a *Pymire* ftrugling with the lode,  
 Dragging all *Troy* home towards her abode  
 Now dare we hither, if he durft appeare,  
 The fubtile *Stithy-man* that liu'd while eare  
 Such one was once, or once I was miftaught [45]  
 A Smith at *Vulcans* owne forge vp brought,  
 That made an Iron-chariot fo light  
 The coach-horfe was a Flea in trappings dight  
 The tame-leffe fteed could well his wagon wield, [50]  
 Through downes and dales of the vneuen field  
 Strue they, laugh we meane while the black ftonie  
 Paffes new *Strabo*, and new *Straboes Troy*  
 Little for great and great for good all one  
 For fhame or better write, or *Laleo* write none  
 [p 28] But who coniu'r'd this bawdie *Poggues* ghofst, [55]  
 From out the *ftewes* of his lewde home-bred coaft  
 Or wicked *Rablais* dronken reuellings,  
 To grace the mif-rule of our Tauernings ?  
 Or who put *Bayes* into blind *Cupids* fift,  
 That he fhould crowne what Laueats him lift ? [60]  
 Whofe words are thofe, to remedie the deed,  
 That caufe men ftop their nofes when they read ?  
 Both good things ill, and ill things well all one ?  
 For fhame write cleanly *Labeo*, or write none

*Vngdemarum* / *Sixe Bookes* / *First three Bookes, of Tooth-  
lesse Satyr*s

{ 1 *Poeticall*  
2 *Academicall*  
3 *Morall*

[*Device*] *London* / *Printed by Thomas Creede, for Robert* /  
*Dexter, 1597*

\*JOHN MARSTON, 1598

[1] So *Labeo* did complaine his loue was stone,  
Obdurate, flinty, so relentlesse none

[sig C2]

[2]

SAT 1

*Quedam videntur, et non sunt*

But oh! the absolute *Caſtilio*,  
He that can all the poynts of courtſhip ſhow  
He that can trot a Courſer, breake a ruſh,  
And aim'd in prooſe, dare dure a ſtrawes ſtrong puſh  
He, who on his glorious ſcutchion  
Can quantly ſhewe his *newe* inuention,  
Aduancing forth ſome thirſtie *Tantalus*,  
Or els the Vulture on *Prometheus*,  
With ſome ſhort motto of a dozen lines  
He that can purpoſe it in dainty rimes,  
Can ſet his face, and with his eye can ſpeake,  
Can dally with his Miſtres dangling feake,  
And with that he were it, to kiſſe her eye  
And flare about her beauties deitie  
Tut, he is famous for his reueling,  
For fine ſet ſpeeches, and for ſonetting,  
He ſcornes the viol and the ſcraping ſticke,  
And yet's but Broker of anothers wit

Certes if all things were well knowne and view'd,  
 He doth but champe that which another chew'd  
 Come come *Casulion*, skim thy posset curd,  
 Show thy queere substance, worthlesse, most absurd  
 Take ceremonious complement from thee,  
 Alas, I see *Casulios* beggary

[szgs C 4, C 4 b]

*The | Metamorphosis of Pigmaliions | Image | And Cer  
 taine Satyres | [by John Marston] London | 1598|*

## \* THOMAS FREEMAN, 1614.

## EPIGRAM 84

*Fortius est qui se Ec**Ad Labeonem*

**B** Eleue me *Labeo*, this were fortitude,  
 Ouer thy selfe to get a victory,  
 To see thy foule affections subdude,  
 This were a triumph worthy memory,  
 Though some will hold, true valour doth consist  
 In resolution and an actiue bodie,  
 of iniuries not suffering the least,  
 But who so thinkes, I thinke him but a noddie  
*Achilles* was commended, wot you why?  
 Not for the valiant deeds he did performe,  
 But then he shewd his magnanimity,  
 When gainst great *Agamemnon* he did storme  
 Others perhaps with hasty insurrections  
 Would take reuenge of an iniurious offer,  
 Well could he temper our affections,  
 And (what the valiant feldome can) could suffer.  
 [sig E 3] *True valour, Labeo*, if I reade aright,  
 Must not be onely *Actiue* to attempt.

For why the *Lyon* and the *Bull* can fight  
 And fiew great mindes too, and much hardiment,  
 But the *Irrationall* can onely grieve  
 Ours must not be so *Beaſt-like* furious,  
 But readier ſometime, wrong to take then grieve,  
 Elſe manhood might proove too inuiouſ,  
 Where it muſt be confiderate and carefull,  
 Betwixt extreames to keepe the merry meane,  
 Not to be raſhly bold, not baſly fearefull,  
 Not too too milde, not too too full of ſpleane,  
 Who thought one world too little to ſubdue,  
 Found 'twas too much t'orecome a furious minde,  
 Then, as at firſt, ſo here conclude we now  
*Labeo*, this were true fortitude I finde,  
 This were a triumph worthy memory,  
 Ouer thy ſelfe to get a victory

*Relhe, / and / A great Caſt / Epigrams / By / Thomas  
 Freeman, Gent / London, 1614 ſigs E 2 b E 3*

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I print all theſe paſſages together as all of them, except the ſecond from John Marſton, are concerned with a perſon or with perſons, called 'Labeo' (which means 'thick-lipped')

The firſt extract from Marſton was printed by Chas A Herpich in *Notes and Queries*, 9th Series, vol x, p 63, as a ſeeming alluſion to *Venus and Adonis*, 199-200

Art thou obdurate, flinty, hard as ſteel?

Nay, more than flint, for ſtone at rain relenteth

Mr Herpich remarks 'Although numerous phrases of the ſame idea are to be met with in Elizabethan poetry, in no other lines is there ſo pronounced a ſimilarity of language. The chief intereſt of the paſſage, however, is in the fact that if he is guding at Shakſpere, Maſton has ſketched for us one of the dramatist's features. According to Smith's *Latin-English Dictionary*, Labeo = "the one who has large lips"'

Mr Herpich then proceeds to link up, accommodatigly with this, part of Marſton's *Scourge of Villany*

Nay, ſhall a trencher-ſlave extenuate  
 Some Lucrece rape, and ſtraight magnificat  
 Lewd Jovian luſt, etc.,



which he describes as a reply to some attack of Shakspeare's, who 'must have taken offence' at the above supposed allusion to him, 'or a quarrel may have arisen from some other cause, not now to be discovered'

Mr Herpich further remarks that Joseph Hall devotes some space to 'Labeo,' whom he considers again to be Shakspeare. The passages from Hall, which are earlier than those of Marston, I have printed first. And finally I print Epigram 84, by Thos Freeman, being lines to Labeo, which nobody seems to have noticed before. Freeman matriculated at Magdalen Coll., Oxford, June 22, 1610, at the age of 19, and took his B.A. on June 10, 1611. After this he came to London, and turned poet, publishing his double volume in 1614.

The lines of Hall must have preceded those of Freeman by 14 or 17 years. And although it does not seem impossible, from their words, that the same individual may be referred to by each of them, it must yet appear highly incredible. 'Labeo' I take to be a descriptive appellation which might have been applied to any one possessing the characteristics it implies. A very similar form of the word was so used John Bulwer in his *Anthropometamorphosis*, 1650, p. 175, remarks 'The same or worse must befall these artificial Labions, for their Lips must need hang in their light, and their words stick in the birth,' p. 175, and the word is similarly used elsewhere (see *N E D*.) It follows that the mere term 'Labeo' itself need not necessarily connect up the persons intended by Marston, Hall and Freeman. The identification of Hall's Labeo is a very difficult matter, but it is certain that Shakspeare was not meant.

Grosart determines that lines 11, 12 of Satire III point 'unmistakably to Marlowe' (*The Complete Works of Joseph Hall, D.D.*, ed. Rev. Alex. Grosart, privately printed for subscribers, 1879, p. xx). Lines 31-44 he takes to be a hit at Shakspeare's 'introduction of his Fools and Clowns and "russet clad" personages into his "high tragedies"'. This seems to be clear. Discussing the question whether Hall intended Marston in his 'Labeo' (and Hall and Marston certainly quarrelled), Grosart decides that Marston cannot have been the writer implied, and the fact that Marston himself subsequently used the term 'Labeo' bears out this decision. I have not printed all Hall's references to Labeo. A significant passage occurs in Book VI, Satire I.

The *Labeo* reaches right (who can deny?)  
 The true straynes of *Heroicke* Poesie  
 For he can tell how fury reft his sense  
 And *Phæbus* fild him with intelligence,  
 He can implore the heathen deities  
 To guide his bold and busie enterprise;  
 Or filch whole Pages at a clap for need,  
 From honest *Petrarch*, clad in English weed;

While bigge *But ohs* ech stanzae can begin,  
Whose trunke and tayle sluttish and hartlesse bin ,

It is patent that these lines can in no way be held to apply either to Marston or to Shakspeare, and Grosart adds in a note 'I hasaid a conjecture that if the lost works of Thomas Watson ever be recovered, he may prove to be the thief from Petrarch and the utterer of "big But ohs," etc , etc ' (p xxv)

Neither can the first 'Labeo' passage of Hall apply to our poet Hall there refers to one who has written copiously, poorly and uncleanly, whose works are widely circulated, and who graces the misrule of 'tavernings' Two folio volumes, moreover, cannot be associated with Shakspeare Under these circumstances we seem quite safe in dismissing the suggestion that Hall's Labeo and Shakspeare are one.

Marston's 'Labeo' is one who complained *his* love was stone the words in Shakspeare which Marston is thought to echo are spoken by *Venus* to *Adonis* This hardly seems Labeo's complaint about *his* love Either therefore Marston was using a phrase similar to Shakspeare's about some other writer, or there is a case of borrowing between Shakspeare and the writer Marston referred to, in the words which are quoted

Mr C S Harris in printing the Castilio passage in *Notes and Queries*, 9th Series, II, p 183, seeks to identify Castilio with Shakspeare, remarking that 'He that can trot a Courser' appears to refer to Shakspeare's horse-holding days, and 'his glorious scutchion' to his grant of arms The horse holding is a tradition that comes through Pope, Rowe, Betterton and Davenant , it may or may not be true , in any case, one cannot feel safe in taking the line mentioned above as referring to it As for the 'glorious scutchion,' Shakspeare's arms were not granted by Dethick and Camden till 1599,—one year after Marston wrote What, too, are we to understand by the 'thirstie Tantalus,' the 'short motto of a dozen lines,' and the dallying with 'his Mistres dangling feake' (curl)? Did Shakspeare scorn the viol, when Thaisa is charmed back to consciousness partly by help of it, and when we know of his love of music? And while the emphatic statements that Labeo stole others' labours, might be taken by some to refer to Shakspeare's work in *Henry VI*, yet few will urge that, stripped of 'ceremonious complement,' he had nothing but beggary of wit

In conclusion, I believe there is a possible reference to *Venus and Adonis* in Marston's *Pigmalion's Image* [I], that in no case does 'Labeo' mean Shakspeare, and that Castilio refers to another man , but that Hall, in Liber I, Satire III, lines 31-44, alludes to Shakspeare's introduction of fools into his tragedies M ]

1597—1603

William Shakespeare

Rychard the second      Shakeſpeare

Rychard the third

hakſpeare    reuealing  
              day through  
              euery Crany    by Thomas Naſhe & inferior places<sup>1</sup>  
              peepees and  
                          fee    you

William Shakeſpeare

   Sh  
 Shak    h    Sh    Shake    hakeſpeare  
              Sh    h    Shak    you

william Shakeſpeare

william Shakeſpeare

Willi

Shakſpeare

william

Shakeſpe

will Shak

*Title-page of the Duke of Northumberland's MS of Lord Bacon's "Of Tribute, or giuing what is dew," facsimiled in the late James Spedding's edition of "A Conference of Pleasure, composed for some Festiue Occasion about the year 1592 by Francis Bacon," p xxxiii (Longmans, 1870)*

The MS, now incomplete, contained several Essays, Speeches and Tracts by Bacon. After the list of these on the title, follows, among other words and scribbles, the names of Shakspeare's two plays and himself, and (as Dr Ingleby notes) line 1086 and part of 1087 of the *Rape of Lucrece*, with one word wrong, *peepees* (? caught by error of memory from 'peeping,'

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<sup>1</sup> ? For 'platers'

1 1089) for *spies*. If the scribbler meant to put Shakspeare's name to his *Lucrèce* bit, this is the earliest quotation from S with his name to it Mr Spedding says, *Introduction*, p xxii —

"That 'Richard the second' and 'Richard the third' are meant for the titles of *Shakespeare's* plays so named, I infer from the fact—of which the evidence may be seen in the *facsimile*—that, the list of contents being now complete, the writer (or more probably another into whose possession the volume passed) has amused himself with writing down promiscuously the names and phrases that most ran in his head, and that among these the name of *William Shakespeare* was the most prominent, being written eight or nine times over for no other reason than can be discerned<sup>1</sup> (p xxiii) the date of the writing I fear cannot be determined with any approach to exactness All I can say is, that I find nothing in these later scribbblings, or in what remains of the book itself, to indicate a date later than the reign of Elizabeth<sup>2</sup>, and if so, it is probably one of the earliest evidences of the growth of Shakespeare's *personal* fame as a dramatic author, the beginning of which cannot be dated much earlier than 1598 It was not until 1597 that any of his plays appeared in print, and though the earliest editions of Richard II, Richard III, and Romeo and Juliet, all bear that date, his name is not on the title page of any of them They were set forth as plays which had been 'lately,' or 'publicly,' or 'often with great applause' acted by the Lord Chamberlain's servants Their title to favour was their popularity as acting plays at the Globe<sup>3</sup>, and it was not till they came to be read as books that it occurred to people unconnected with the theatre to ask who wrote them It seems, however, that curiosity was speedily and effectually excited by the publication, for in the very next year a second edition of both the Richards appeared with the name of William Shakespeare on the title page, and the practice was almost invariably followed by all publishers on like occasions afterwards We may conclude, therefore, that it was about 1597 that play-goers and readers of plays began to talk about him, and that his name would naturally present itself to an idle penman in want of something to use his pen upon"—F J F

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<sup>1</sup> It does not seem to have been written at the same time with the titles, or by the same hand

<sup>2</sup> I agree —F

<sup>3</sup> That is, the "*Theatre*" the *Globe* or transferred and rebuilt "*Theatre*" was not built till 1598 9

## I M 1598

I verily beleue his preferment should be rather a Remuneration then a Guerdon, if he get any in this Leaden and laft age But what is the difference betwixt the Remuneration and the Guerdon, may fome fay, we would faine know otherwise we can not tell how you meane this well qualited Seruingmans defartes should be rewarded Your queftion is reafonable, and therefore I will diftinguifh them as their difference was tolde me not long fince by a friende of mine

There was, fayth he, a man (but of what eftate, degree, or calling, I will not name, leaft thereby I might incurre difpleafure of any) that comming to his friendes houfe, who was a Gentleman of good reckoning, and being there kindly entertayned, and well vfed, as well of his friende the Gentleman, as of his Seruantes one of the fayd Seruantes doing him fome extraordinarie pleafure during his abode there, at his departure he comes vnto the fayd Seruant, and faith vnto him, Holde thee, heere is a remuneration for thy paynes, which the Seruant receyuing, gave him vtterly for it (befides his paynes) thanks, for it was but a Three-farthinges peece and I holde thanks for the fame a fmall price, howfoeuer the market goes Now an other comming to the faid Gentlemans houfe, it was the forefayd Seruants good hap to be neare him at his going away, who calling the Seruant vnto him, fayd, Holde thee, heere is a Guerdon for thy defartes Now the Seruant

payde no deerer for the Guerdon then he did for the Remuneration, though the Guerdon was xi d farthing better, for it was a Shilling, and the other but a Three-farthinges

*A | Health to the | Gentlemanly pro- | fession of Seruing  
men or, The Seruingmans | Comfort | With other  
thinges not impertinent | to the Premisses, as well pleasant |  
as profitable to the coun- | teous Reader | Felix qui socij  
naum perysse procellus | cum uidit, in tutum flectit sua  
carbasa portum | Imprinted at London by W W | 1598  
Sig I (Roxburghe Library Reprint, p 159)*

Steevens quoted this passage as the original of Costard's remarks (*L L Lost*, III 1), giving the date 1578 Farmer afterwards stated that this date was incorrect The true date is 1598, and perhaps some of the wording and the rather elaborate introduction of the story, in the first paragraph, seem to point to I M's "friend" having been Costard himself, who was introduced to the reading public by the first Quarto of *L L L* in 1598, and no doubt played long before he "was presented before her Highness this last Christmas," at Whitehall,<sup>1</sup> 1597 —B Nicholson

In his *Mem on L L L*, &c, 1879, Mr Hall-Phillipps says on p 65—

"In MS Addit 14,047 in the British Museum is preserved a copy of a play called *Love's Hospital* dated in 1636 On the flyleaf of this manuscript is written,—

Loues Hospitall  
Loues Labores Lost

a circumstance which would appear to show that about that period there was in existence a manuscript transcript of Shakespeare's comedy originally bound up with the other play "

This is a mere maresnest I have examind the Addit MS It is one originally of 3 plays by George Wilde, LL B, Fellow of St John's, Oxford, and contains these 3 plays by him, written in this order in the MS "*Loues Hospitall* as it was acted before the Kinge & Queens Majestyes by the students of St Jo Baptists Coll in Oxon Augustij 29<sup>o</sup> 1636," "*The converted Robber* A Pastorall Acted by st Johns College 1637" (lf 44 bk), and a Latin comedy "*Eumorphus sive Cupido Adultus* Comœdia Acta

---

<sup>1</sup> to Richard Brakenburie, for altering and making readie of soundrie chambers at Whitehall against Christmas, and for the plaies, and for making ready in the hall for her Majestie, and for altering and hanging of the chambers after Christmas daie, by the space of three daies, mense Decembris, 1597, viij li xij s iij d —Hill -P's *Memoranda*, p 59 —F

A Joannensibus Oxon Feb 5<sup>o</sup> 1634" On the blank leaves are written poems by later hands, and on the first flyleaf are some lines, names, and scribbles, in three or four hands. Among the names, in one of the later hands, is, under an older "Loves Hospitall,"

"Loues Hospitall,  
Loues Labours Lost"

The entry therefore no more implies the existence then of a MS. of Shakespeare's play, than it does that all later readers of the entry should be reasonable beings. Wilde's 'Loves Hospitall' is followed by his 'Converted Robber,' and there is no possibility of 'Loues Labours Lost' having followed the former play, or the *Eumorphus*, in the MS.

Another suggestion by Mr Hall-P with regard to *L L L* must also be set down as worthless. He says (*Mm on L L L*, &c, p 70)<sup>1</sup>—

"I have a memorandum that the name of the comedy was perhaps suggested by lines in the *Handful of Pleasant Delights*, 1584, "ye loving wormes," &c, sig C 6, but I have no convenient means just now of referring to that work."

The little *Handful*, by Clement Robinson and others, is known to Shakespeare students from Ophelia's supposed allusion to a line of its first poem—

"A Nosegaie alwaies / sweet, for Louers to send for Tokens, / of loue, at Newyeres tide, or for fairings, / as they in their minds shall be disposed to write,"—namely

"¶ *Rosemarie* is for remembrance,  
betweene vs daie and night  
Wishing that I might alwaies haue,  
you present in my sight"

The "labour lost" passage on C 6 comes thus —

"¶ *A warning for Wooers, that they be not ouer hastie, nor deceiued with womens beautie. To, Salisburie Plaine*

Y E louing wormes come learne of me  
The plagues to leaue [*for* loue] that linked be  
The grudge, the grief, the gret anoy,  
The fickle faith, the fading toy  
in time, take heed,

---

<sup>1</sup> Before accepting the copy of a possibly correct copy of the possibly genuine audit accounts of 1605 as "authentic" (*ib* p 62) evidence of the playing of *L. L. Lost* on New Years Day and Twelfth Day 1605 before James I, I must see the original accounts

In fruitlesse soile sow not thy seed  
     bue not, with cost,  
     the thing that yeelds but labour lost  
         \*                    \*                    \*  
                 Fie baits, shun hookes,  
 Be thou not snarde with louely lookes  
     \*          \*          \*          \*          \*  
                 But hie or lowe,  
 Ye may be sure she is a shrow  
 ¶ But sirs, I vse to tell no tales,  
 Ech fish that swims doth not beare scales,  
 In euerie hedge I finde not thornes  
 Nor euerie beast doth carie hornes  
         I saie not so,  
 That euerie woman causeth wo  
         That were too broad,  
 Who loueth not venom must shun the toade         "

The object of the poem has nothing to do with that of Shakspeare's play  
 He sets up women as the teachers of men, wiser and truer far than they,  
 and shows the treasure of their love, only to be bought at the cost of self-  
 control and humanizing work — F J F



## FRANCIS MERES, 1598

As the Greeke tongue is made famous and eloquent by *Homer, Hesiod, Euripedes, Aeschilus, Sophocles, Pindarus, Phocylides* and *Aristophanes*, and the Latine tongue by *Virgill, Ovid, Horace, Silius Italicus, Lucanus, Lucretius, Aufonius* and *Claudianus*: so the English tongue is mightily enriched, and gorgeously invested in rare ornaments and resplendent abillments by fir *Philip Sidney, Spencer, Daniel, Drayton, Warner, Shakespeare, Marlow* and *Chapman*.

\* \* \* \* \*

As the soule of *Euphorbus* was thought to live in *Pythagoras* so the sweete wittie soule of *Ovid* lives in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets among his private friends, &c

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare* among y<sup>e</sup> English is the most excellent in both kinds for the stage, for Comedy, witnes his *Gentlemañ of Verona*, his *Errors*, his *Love labors lost*, his *Love labours wonne*, his *Midsummers night dreame*, & his *Merchant of Venice* for Tragedy his *Richard the 2* *Richard the 3* *Henry the 4* *King Iohn*, *Titus Andronicus* and his *Romeo and Iuliet*

As *Epus Stolo* said, that the Muses would speake with *Plautus* tongue, if they would speake Latin: so I say that the Muses would speake with *Shakespeares* fine filed phraze, if they would speake English

\* \* \* \* \*

As *Ovid* saith of his worke,

*Iamque opus exegi, quod nec Iovis ira, nec ignis,  
Nec poterit ferrum, nec edax abolere vetustas:*

And as *Horace* faith of his, *Exegi monumentum ære perennius,*  
*Regalique, situ pyramidum altius; Quod non umber edax; Non*  
*Aquilo impotens possit diruere, aut innumerabilis annorum series*  
*Æc fuga temporum* so say I feverally of sir *Philip Sidney,*  
*Spencers, Daniels, Draytons, Shakespeares, and Warners workes,*  
 \* \* \* \*

As *Pindarus, Anacreon* and *Callimachus* among the Greekes  
 and *Horace* and *Catullus* among the Latines are the best Lyrick  
 Poets: so in this faculty the best among our Poets are *Spencer*  
 (who excelleth in all kinds) *Daniel, Drayton, Shakespeare, Bretton*

As . . . so these are our best for Tragedie, the Lorde  
*Buckhurst, Doctor Leg* of Cambridge, Doctor *Edes* of Oxforde  
 maister *Edward Ferris*,<sup>1</sup> the Authour of the *Mirroure for*  
*Magistrates, Marlow, Peele, Watſon, Kid, Shakespeare, Drayton,*  
*Chapman, Decker, and Benjamin Johnson*  
 \* \* \* \*

. so the best for Comedy amongst us bee, *Edward Earle* of  
 Oxforde, Doctor *Gager* of Oxforde, Maister *Rowley* once a rare

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<sup>1</sup> [It was George Ferrers who wrote six of the historical poems in the *Mirroure for Magistrates*, four of which appeared in the first edition of 1559, two more came out in the edition of 1587, three of these bore the title of Tragedy, though none of them were plays. It is singular (see Wood's *Athen Oxon*, i, 340, 445) that Puttenham, writing in 1589, and Meres in 1598, both appear to have made the same mistake, of naming Edward Ferris (or Ferrers) for George Ferrers. Puttenham says (*Arte of English Poesie*, 1589 (4to), p. 49, Arber's Reprint, p. 74) that "Maister Edward Ferrys" "wrote for the most part to the stage, in Tragedie and some-times in Comedie or Enterlude, wherein he gave the king [Edward VI] so much good recreation, as he had thereby many good rewardes." None of the plays of either George Ferrers or Edward Ferrers appear, however, to be now in existence. Edward Ferrers died in 1564, George in 1579. Meres may have intended to mention them both in the sentence given above. G. Ferrer's name was not on the title of the *Mirroure* in the edition of 1587, and his initials only were attached to his portions of the work. But that Puttenham really meant George, and not Edward, seems to be shown by the words of Stowe, who says, "George Ferrers gentleman of Lincolns Inne, being lord of the merry disportes all the 12 dayes [of Christmas, 1553, at Greenwich] who so pleasantly and wisely behaved himselfe, yt the K. had great delight in his pastymes." *Chronicle*, ed. 1615, p. 608. L T S.]

Scholler of learned Pembrooke Hall in Cambridge, Maister Edwardes one of her Maiesties Chappell, eloquent and wittie John Lilly, Lodge, Gascoyne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony Mundaye our best plotter, Chapman, Porter, Wilson, Hathway, and Henry Chettle

to these are the most passionate among us to bewaile and bemoane the perplexities of Love, Henrie Howard Earle of Surrey, fir Thomas Wyat the elder, fir Francis Brian, fir Philip Sidney, fir Walter Rawley, fir Edward Dyer, Spencer, Daniel, Drayton, Shakespeare, Whetstone, Gascoyne, Samuell Page sometimes fellowe of Corpus Christi Colledge in Oxford, Churchyard, Bretton

*Palladis Tamia Wits Treasury, Being the Second part of Wits Common wealth* 1598 [12mo] Fols 280, 281-2, 282, 283, 284  
(Reprinted in *Allusion-Books, I, New Sh Soc pp xxiii, 151*)

Of these extracts from Meres' *Palladis Tamia*, the second has been repeated *ad nauseam*, while the other five have been usually ignored. One matter of interest in the second extract is the mention of a play by Shakespeare under the name of *Love Labours Wonne*. If this be a superseded or an alternative name for one of those included in our "canon," it is important to identify it, as affording some addition to the scanty evidences on which we have to determine the chronological order of the plays. Farmer identified *Love Labours Wonne* with *All's well that ends well*, and his dictum has been acquiesced in by many critics. The Rev Joseph Hunter gave the preference to *The Tempest*, which, for his purpose, had to be antedated some ten or a dozen years, and Mr A. E. Brae, in his *Collier, Coleridge and Shakespeare*, advocates the claims of *Much ado about Nothing*. But as that play was entered on the Stationers' Books on August 23, 1600, Meres could hardly have referred to it. Professor Craik argued in favour of *The Taming of the Shrew* (*English of Shakespeare*, 1865, Proleg II p. 8, note). The German critics Emil Palleski, E. W. Sievers, and W. Hertzberg, also take this view. (See Tieck and Schlegel's translation of Shakespeare, published by the *Deutsche Shakespeare Gesellschaft*, 1871, vol. II p. 355.)

The language of the first extract from Meres, which was quoted by Singer (Pref. to *Hero and Leander*, 1821, pp. xiii, xiv), recalls two lines in Ben Jonson's magnificent eulogy of Poetry in the first edition of *Every Man in his Humour*

"But view her in her glorious ornaments,  
Attired in the majestie of arte," &c. C M I

## FRANCIS MERES, 1598

*Michael Drayton (quem toties honoris & amoris causa nomino)*  
among schollers, fouldiours, Poets, and all sorts of people, is helde  
for a man of vertuous disposition, honest conversation, and wel  
governed cariage, which is almost miraculous among good wits  
in these declining and corrupt times, when there is nothing but  
roguery in villanous man, & when cheating and craftines is counted  
the cleaneft wit, and foundest wisedome

*Pulladis Tamia Wits Treasury, Being the Second part of Wits  
Commonwealth* 1598, fol 281 [12mo]

---

We have here an expression quoted from the *First Part of Henry IV*, Act  
II sc iv, where Falstaff says

“You Rogue, heere’s Lime in this Sacke too there is nothing but  
Roguery to be found in Villanous man”

The *First Part of Henry IV* was entered on the Stationers’ Register,  
Feb 25, 1597 98 C M I

## R[OBERT] T[OFTE], 1598

Loves Labour Lost, I once did see a Play  
 Y-cleped so, so called to my paine.  
 Which I to heare to my small Ioy did stay,  
 Giving attendance on my fioward Dame  
 My misgiving minde prefaging to me ill,  
 Yet was I drawne to see it 'gainst my will.

\* \* \* \*

Each Actor plaid in cunning wifes his part,  
 But chiefly Those entrapt in Cupid's snare,  
 Yet All was fained, 'twas not from the hart,  
 They seemde to grieve, but yet they felt no care  
 'Twas I that Griefe (indeed) did beare in brest,  
 The others did but make a show in Iest

*The Months Minde of a Melancholy Lover, divided into three parts  
 By R T gentleman 1598 [8°] sign G 5 In the library of  
 Mr Henry Huth*

(See *Allusion-Books*, I, *New Sh. Soc* p 184)

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As to the date of *Love's Labour's Lost*, see after, p 139, it was first  
 printed in 1598 C M I

## RICHARD BARNFEILD, 1598

## A Remembrance of some English Poets

Live *Spenser* ever, in thy *Fairy Queene*  
 Whose like (for deepe Conceit) was never seene  
 Crownd mayst thou bee, unto thy more renowne,  
 (As King of Poets) with a Lawrell Crowne

And *Daniell*, praised for thy sweet-chast Verse  
 Whose Fame is grav'd on *Rosamonds* blacke Herse  
 Still mayst thou live and still be honored,  
 For that rare Worke, *The White Rose and the Red*

And *Drayton*, whose wel-written Tragedies,  
 And sweete Epistles, foare thy fame to skies  
 Thy learned Name, is æquall with the rest,  
 Whose stately Numbers are so well addrest.

And *Shakespeare* thou, whose hony-flowing Vaine,  
 (Pleasing the World) thy Praises doth obtaine  
 Whose *Venus*, and whose *Lucrece* (sweete, and chaste)  
 Thy Name in fames immortall Booke have plac't.

Live ever you, at least in Fame live ever

Well may the Bodye dye, but Fame dies never.

*Poems in Divers humors*<sup>1</sup> 1598 [4to]

Sign E 2, back

<sup>1</sup> [This tract is fourth in a volume of which the first tract only bears Barnfeild's name signatures begin afresh with the second tract, they do not run on throughout (my error in *Sh Allusion-Books*, I, New Sh Soc p 186) L. E. S.]

## JOHN MARSTON, 1598

A hall, a hall,  
 Roome for the Spheres, the Orbes celestiall  
 Will daunce *Kemps Tigge* They'le revel with neate iumps  
 A worthy Poet hath put on their Pumps

\* \* \* \*

*Luscus*, what's playd to day? faith now I know  
 I fet thy lips abroad, from whence doth flow  
 Naught but pure *Iuliat* and *Romio*  
 Say, who acts best? *Drufus* or *Rofcio*?  
 Now I have him, that nere of ought did speake  
 But when of playes or Plaiers he did treat  
 H'ath made a common-place booke out of plaies,  
 And speakes in print at least what ere he sayes  
 Is warranted by Curtaine plaudeties  
 If ere you heard him courting *Lestias* eyes,  
 Say (Curteous fir), speakes he not movingly,  
 From out some new pathetique Tragedy?  
 He writes, he railes, he iests, he courts what not,  
 And all from out his huge long scraped stock  
 Of well-penn'd playes

*The Scourge of Villanie* 1598 Satyre 10 (*Humours*)  
*Sign H 3, back 16<sup>mo</sup>*

[Malone's copy in the Bodleian]

(See *Allusion-Books*, I, *New Sh Soc pp xxxiv*, 187)

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[*Romeo and Juliet* was first printed in 1597, but was probably performed  
 a year sooner (See Dowden's *Shakespeare Primer*, p 83)]

The first lines above contain a common phrase of the day, "A hall! a hall!"

give room !” See *Rom and Juliet*, Act I sc v “A hall ! a hall ! give room and foot it, girls” So also Davies of Hereford has, “A hall, my masters, give Rotundus roome” (*Scourge of Folly*, Epig 10, ed Grosart, Chertsey Worthies Library, pp 9, 66) L T S]

“Kemp’s jigge” was one of those diversions, of combined singing and dancing, of which several were written and performed by him and Tarlton (See Dyce’s Introduction to Kemp’s *Nine days wonder*, p xx, and Collier’s *Memours of Actors*, Shakespeare Society, 1846, pp 100—102) The “worthy poet” was Sir John Davies, the author of *Orchestra or a Poeme of Dauncing*, 1596

“Roscio” was a *sobriquet* of Burbage, which convinces Mr Gerald Massey that John Davies’ epigram, entitled *Of Drusus his deere Deere hunting* (No 50 in *The Scourge of Folly*), was meant to allude to Shakespeare’s *escapade* at Charlecote or Fulbroke To help his case, however, Mr Massey has to omit the epigram and to alter its title (*The Secret Drama of Shakespeare’s Sonnets unfolded*, 1872 Supplemental Chapter, p 40) Besides, Davies does not apply Roscius solely to Burbage, he has “To the Roscius of these times, Mr W Ostler,” in *The Scourge of Folly*, Epigram 205 C M I



## JOHN MARSTON, 1593

*A man, a man, a kingdome for a man, '1*  
*Why, how now, curriff, mad Athenian '1*  
*Thou Cynick dogge, see'ft not ftreets do fwarre*  
*With troupes of men ?*

*The Scourge of Villanie* 1598 *Satyre 7 (A Cynicke Satyre)*

*Reprinted by Mr J O Halliwell in Marston's Works, Library of*  
*Old Authors, 1856, vol iii, p 278*

*(See Allinson Books, I, New Sh Soc p 188)*

The first line is a parody on the well-known line in Shakespeare's *King Richard III*, literally quoted by Marston in his *What you Will*, 1607, Act II, sc 1 (See after, p 176) The speech had probably attracted popular attention, and seems to have already become a fashionable cant phrase (See also Brathwaite, 1615, after) Marston also parodies the same line in his *Parasitaster, or the Fawne*, 1606

"A foole, a foole, a foole, my Coxcombe for a foole!" (*Sign H 3, bk*),  
 where, too, we find another line taken almost literally from *Richard III*, Act I, sc 1

"Plots ha' you laid? inductions, daungerous" (*Sign C 3, bk*)

[In this same *Cynicke Satyre* Marston repeats the part phrase "a man, a man" three times, but it is as a forcible sneer, to open a new phase of his subject, it is not used in the sense of Shakespeare's call

*Richard III* was first published in quarto in 1597, but was probably written as early as 1593 (See Dowden's *Shakespeare Primer*, p 78) L T S ]

\* R S 1598

[Flora]      Who on a welthy Palfrey vaunted  
 Young and in dainty shape dygested,  
     His Lookes with Pride, not Rage inuested  
 His Mayne thin hard, his Neck high crested,  
     Small Eare, short Head, and burly Brested  
 His brode Backe stoopt to this Clerks-loued,  
     which with hir preffure nought was moued  
 Strait Legd, large Thighd, & hollow Houed,  
     All Natures skill in him was proued.

*Phyllis and Flora | The sweete and | ciuill contention of |  
 two amorous Ladyes | Translated out of Latine by |  
 R S Esquire Aut Marti vel Mercurio | Imprinted  
 at London by W W | for Richarde Iohnes | 1598 |  
 sig<sup>m</sup> C 2, back, 3*

---

It has been suggested (Appendix B, from elsewhere?) that this is more or less imitated from Shakspeare's description of the horse in *Venus and Adonis* (1593), st 50, l 295 300

Round *hoof'd*, short-jointed, fetlocks shag and long,  
     Broad *breast*, full eye, small *head*, and nostril wide,  
*High crest*, short eurs, *straight legs*, and passing strong,  
     Thin *mane*, thick tail, broad buttock, tender hide  
 Look what a horse should have, he did not lack,  
 Save a proud rider on so proud a back.

But as no one *could* describe a horse without noting most of the points in him that Shakspeare does, one need not suppose that R. S. referred in any way to his predecessor —F J F

GABRIEL HARVEY 1598 or after 1600<sup>1</sup>

The younger sort take much delight in Shakespeare's Venus and Adonis, but his Lucrece, and his tragedy of Hamlet, Prince of Denmarke, have it in them to please the wiser sort 1598

*Manuscript Note in Speght's Chaucer [now lost, see Allusion-Books, I, New Sh Soc pp xxii, xxiii] First printed in Johnson and Steevens' Shakespeare, 1773 (Reed, xviii, 2, Boswell's Malone, vii, 168 Drake, ii, 391, &c)*

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<sup>1</sup> We are unable to verify Steevens' note, or collate his copy for the book which contained Harvey's note (a copy of Speght's *Chaucer*, 1598) passed into the collection of Bishop Percy, and his library was burnt in the fire at Northumberland House [Malone, who saw the volume, doubted whether the note was written by Harvey before 1600 (Boswell's *Malone*, ii 369). He does not, however, say whether the date, 1598, is really written at the end of the note and in Harvey's hand L T S]. The editors of the Clarendon Press edition of *Hamlet* (Preface, p 15) remark "Steevens attributed to the note the date of the book, but Malone has shown that, although Harvey may have purchased the volume in 1598, there is nothing to prove that he wrote the note till after 1600, in which year Fairfax's translation of Tasso, mentioned in another note, was published."

The First Quarto of *Hamlet* was printed in 1603 C M I

## HENRY PORTER, 1599

*My Bar[nes]* How fit your wife<sup>1</sup> wouldst thou my daughter  
haue<sup>2</sup>

He rather haue her married to her graue

*The | Pleasant | Historie of | the two angrie women | of*  
*Abington | With the humours mirth of Dick Coomes |*  
*and Nicholas Prouerbes, two | Seruungmen |* By  
Henry Porter *Gent* London 1599, sign G 2, back

<sup>1</sup> A recollection perhaps of Shakespeare's "Romeo and Juliet," act iii  
sc 5—

"I would the fool were married to her grave"

A Dyce, in Hazlitt's *Dodsley*, vii 329

Falstaff's "good manhood"<sup>1</sup> is used by Coomes in this play, *ib* vii 318  
'I am sorry for it, I shall never see good manhood again, if it [sword-  
and-buckler fight] be once gone, this poking fight of rapier and dagger will  
come up then"

F J F

<sup>1</sup> Go thy ways, old Jack, die when thou wilt, if manhood, good man  
hood, be not forgot upon the face of the earth, then am I a shotten hearing  
i *Henry IV* II iv 139-142

The reference in the *Variorum* Shakspeare, 1821, xxi 393, and Collier's  
*Memoirs of E. Alleyn* (1841), p 122, to a play of 1599 in which Rich III  
appears—see sc 2, and sc 5 "K Rich Catesb Lovell, Norf Northumb  
Peicye," is no doubt, as Mr P A Daniel says, to 'The Second Part of  
Henry Richmond, by Robert Wilson,' Nov 1599, named in the *Variorum*,  
iii 323, and in Henslowe's Diary, p 159

"The playe of John a gante," by "Mr hathwaye," also in *Var* xxi 393,  
Mr Daniel identifies with "the conqueste of spayne by John a Gant," on  
which Henslowe made three advances of money to "Mr Hathwaye and  
Mr Rankens" in the spring of 1600-1 The date 1601 is on *Var* xxi 391

## \*BEN JONSON, 1599

## ACTVS TERTIVS SCENA PRIMA

\* \* \*

*Car* [*lo*] I came from him but now, hee is at the Heraulds Office yonder he requested me to goe afore, and take vp a man or two for him in *Paules*, against his Cognifance was readie

*Punt* [*cruolo*] What? has he purchaft armes then?

*Car* I, and rare ones too of as many colours, as e're you fawe any fooles coat in your life Ile go looke among yond Billes, and I can fit him with Legs to his Armes

*Pun* With Legs to his Armes! Good I will go with you fir

[*szg H b*]

\* \* \*

*Soghardo, Punt Car walke*

*Sog* Nay I wil haue him, I am reſolute for that, by this parchment gentlemen, I haue bene ſo toylde among the Hairots yonder, you wil not beleeeue, they do ſpeak in the ſtrangeſt language, and giue a man the hardeſt termes for his money, that euer you knew

*Car* But ha' you armes? ha' you armes?

*Sog* Yfaith, I thanke God I can write my ſelfe Gentleman<sup>1</sup> now, heeres my Pattennt, it coſt me thirtie pound by this breath

*Punt* A very faire Coat, well chargde, and full of Armorie

*Sog* Nay, it has as much varietie of colours in it, as you haue ſeene a Coat haue, how like you the Creſt fir?

*Punt* I vnderſtand it not well, what is't?

---

<sup>1</sup> O *Gentlemen*

*Sog* Marry fir, it is your Bore without a head Rampant

*Punt* A Bore without a head, that's very rare

*Car* I, and Rampant too troth I commend the Herald's wit, he has deciphered him well a Swine without a head, without braine, wit, any thing indeed, Ramping to Gentilitie You can blazon the rest Signior? can you not?

*Sog* O I, I haue it in writing here of purpose, it cost me two shillings the tricking

*Car* Let's heare, let's heare

*Punt* It is the most vile, foolish, absurd, palpable and ridiculous Escutcheon that euer this eye saw

*Sog* GYRONY of eight pieces, AZVRE and GYLES, between three plates a CHEVRON engrailed checkey, OR VERT and ERMINES, on a chiefe ARGENT betweene two ANN'LETS, fables a Bores head PROPER

*Car* How's that? on a chiefe ARGENT?

*Sog* On a chiefe ARGENT, a Bores head PROPER betweene two ANN'LETS fables

*Carl* Slud, it's a Hogs Cheeke and Puddings in a Pewter field this

*Sog* How like you them signior?

*Pu* Let the word<sup>1</sup> be, *Not without mustard*, your Crest is very rare fir

*Car* A frying pan to the Crest, had no fellow

[*sigs* H 3, H 3 b]

*The comecall Satyre of / Every Man / Out Of His / Humor /  
As it was first compos.d by the Author B [en] I [onson] /  
Containing more then hath been publicly spoken or acted /  
London, / Printed for Nicholas Linge / 1600*

---

[Mr E F Bates kindly refers me to this passage, and considers that Jonson's "Not without mustard" may be a jocular reference to the motto

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<sup>1</sup> Original *world*

of Shakspeare's crest, "Non sanz droict" One may consider the reference dubious, though Shakspeare obtained his grant of arms in 1599, when the play was produced Certainly the arms of Sogliardo cannot be associated with those of Shakspeare, (Or, on a band sable, a spear of the first, steeled argent, with crest, a falcon, wings displayed, argent, supporting a spear or, steeled as in the arms ) The "mustard," of course, is intended to be associated with the "swine" Mr R B McKerrow very kindly points out that "Not without mustard" may well have been derived from a story in Nashe's *Pierce Pennilesse* (See his edition of Nashe, i 171-21 ) The allusion is possible, but doubtful M ]

## BEN JONSON, 1599.

*Saviolina* What's he, gentle Mounfieur *Briske* ? not that Gentleman ?

*Fastidius* No Ladie, this is a Kinsman of Iustice *Silence*  
(*Act V sc 11*)

\* \* \* \*

Marie, I will not do as *Plautus* in his *Amphitryo* for all this, (*Summi Iovis causa Plaudite*,) begge a *Plaudite* for Gods sake, but if you (out of the bountie of your good-liking) will bestow it, why, you may (in time) make leane *Macilente* as fat as *Sir John Fall-staffe*.

(*Second "Catastrophe or Conclusion" to the play, sign Q 4, back*)

*Every Man out of his Humor* 1600 [4to]

[“This Comicall Satyre was first acted in the yeere 1599”—*Jonson's Works*, 1616, vol 1 p 176]

The speech of Mitis in the same play, Act III, sc. 11, suggesting that the argument of the comedy might have been based on cross-wooings, has been supposed to be a hit at *Twelfth Night*. But that play is not placed earlier than 1600, as its probable date.

The *First* and *Second* Parts of *Henry IV*, in which Justices *Silence* and *Shallow* appear, were probably both written before Feb 25, 1597/98, when the *First Part* was entered on the Stationers' Register L. T. S.]



THE  
PASSIONATE  
PILGRIME

*By Mr Shakspeare*

[Device]

AT LONDON

Printed for W. Iaggard, and are  
to be sold by W Leake, at the Grey-  
hound in Paules Churchyard.

1599.

[This is the title-page which the notorious Jaggard issued in 1599 to his filched collection of poems from various authors, including Barmfeild, Marlowe, Weekes, etc. It is a testimony to the market-value of Shakspeare's name. Five of the twenty pieces in the book were by Shakspeare himself. The third edition in 1612 still retained the poet's name, but included two other pieces, from Heywood's *Tiara Briannica*. The remonstrance of Heywood, recording Shakspeare's displeasure at this new villany, is printed below, p. 231. M.]

## THOS DEKKER, 1599—1636

*Enter Rose alone making a garland.*

· *Rose* Here sit thou downe vpon this flowry bank  
And make a garland for thy *Lacies* head  
These pinkes, these roses, and these violets,  
These blushing gilliflowers, these marigolds,  
The faire embroidery of his coronet,  
Carry not halfe such beauty in their cheekes,  
As the sweete countnaunce of my *Lacy* doth "

*The | Shomalers | Holiday | or | the Gentle Craft |*  
1600 *Works*, 1873, 1 16, 17

[“ *Come, sit thee down upon this flowery bed,*  
*While I thy amiable cheeks do coy,*  
*And stick musk roses in thy sleek smooth head ”*

*A Mid’s Night’s Dream*, IV 1 —H C HART ]

“ *Cypr[us]* The Ruby-coloured portals of her speech  
Were clofde by mercy ”

*The | Pleasant Comedie of | Old Fortunatus* 1600  
*Works*, 1873, 1 132

[“ Once more the ruby coloured portal opened,  
Which to his speech did honey passage yield.”

1593 *Venus and Adonis*, 1 451, 2 —H C HART ]

“ *Genius*

*I* am the places *Genius*, whence now springs  
A Vine, whose yongest Braunch shall produce Kings  
This little world of men, this precious Stone,  
That sets out Europe

*This Jewell of the Land Englands right Eye  
Altar of Loue and Spheare of Maieslie*"

1604 *The King's Entertainment through the City of  
London, 15 of March 1603 Works, 1873, i 274*

[Evidently borrowed from Gaunt's speech in *Richard II* Act II sc 1—H ]

"*Hip[olito]* Oh, you ha kild her by your cruelty  
*Du[ke]* Admit I had, thou kill'ft her now againe ,  
And art more savage then a barbarous Moor "

1604 *The Honest Whore. Works, 1873, ii 4*

[Conjecturally an allusion to Aaron in *Titus Andronicus*, who is twice called the "barbarous Moor" in that play, II iii 78, "Accompanied but with a barbarous Moor", V iii 4, "Good uncle, take you in this barbarous Moor"—H C HART ]

What's here ?

Perhaps this fhrewd pate was mine enemies  
Las' say it were I need not feare him now  
For all his braves, his contumelious breath,  
His frownes (tho' dagger-pointed) all his plot,  
(Tho ne're so mischievous) his *Italian* pilles,  
His quarrels, and (that common fence) his law

\* \* \* \* \*

And must all come to this, fooles, wife, all hither,  
Must all heads thus at last be laid together

\* \* \* \* \*

But here's a fellow, that which he layes on,  
Till domes day alters not complexion  
Death's the best Painter then

1604 *The Honest Whore Part I Works, 1873, ii 56*

[Though no passages are exactly similar, yet the whole idea of moralizing thus upon a skull (especially as it would show upon a stage) seems to me unmistakably taken from *Hamlet's* gravedigger's scene, and therefore worthy of insertion as Shakespeare's Prayse — H C HART ]

*Wife* Sure, I should thinke twere the leaft of fin  
To miftake the Mafter, and to let him in  
*Geo[rge]* Twere a good Comedy of Errors that ifaith

*The Honest Whore, 1b ii 62*

[“An allusion probably to Shakespeare’s play of that name”—Note in Dekker’s *Works*, 1873, ii 372 See the same phrase, p 141, below]

(H<sup>as</sup> the jealous husband Candido’s saying in this play, ii 40 1, about his wife’s brother Fustigo’s kissing her—“when I touch her lip, I shall not feele his kisses”—anything to do with Othello’s “I found not Cassio’s kisses on her lips”? III iii 341 *Othello* dates in 1604?—F)

*May[bury]* Of what rauck was the I befeech you  
*Leth[erstone]* Vpon your promife of fecretie  
*Bel[lamont]* You fhall clofe it vp like treafure of your owne,  
and your felfe fhall keepe the key of it

*North-VVard | Hoe | Sundry times Acted by the childien |*  
*of Paules | By Thomas Decker, and | John Webster |*  
1607 *Works*, 1873, iii 5

[“From Shakespeare —

‘Tis in my memory lock’d  
And you yourfelf fhall keepe the key of it’—*Hamlet*, act 1 sc 3”—Note in Dekker’s *Works*, iii 361]

*Iasp[ero]* I never heard ‘mongft all your *Romane* fpirits,  
That any held fo bravely up his head,  
In fuch a fea of troubles (that come rouling  
One on anothers necke) as *Lotti* doth

*The Wonder | of | A Kingdome |* 1636 *Works*,  
1873, iv 230

[“In fuch a fea of troubles In all probability borrowed from *Hamlet*’s famous foliloquy” Note in Dekker’s *Works*, 1873, iv 438]

*Flo[rence]* nay, nay, pray rife,  
I know your heart is up, tho’ your knees down *Ib* iv 285

[“So Shakespeare in *Richard II* —

‘Up, cousin, up, your heart is up, I know,  
Thus high at leaft, although your knee be low’”

Note, 1b p 440]—F J F

## RETURNE FROM PERNASSUS, PART I 1600

*Gull* Pardon, faire lady, thoughe sicke-thoughted Gullio  
maks amaine unto thee, and like a bould-faced suture 'gins to  
woo thee <sup>1</sup> 1008

*Ingen* (We shall have nothings but pure Shakspeare and  
shreds of poetrie that he hath gathered at the theators <sup>1</sup>)

*Gull* Pardon mee, moy mttressa, ait <sup>2</sup> am a gentleman, the  
moone, in comparison of thy bright hue <sup>3</sup> a meere flutt, Anthonio's  
Cleopatra a blacke browde milkmaide, Hellen a dowdie 1013

*Ingen* (Marke, Romeo and Juliet <sup>1</sup> O monstrous theft <sup>4</sup> <sup>1</sup>  
I thinke he will runn throughe a whole booke of Samuell  
Daniell's <sup>1</sup>)

*Gull* Thrie fairer than my selfe (—thus I began—)

The gods faire riches, sweete above compare,

Staine to all nimphe, [m]ore lovely the[n] a man

More white and red than doves and roses are <sup>1</sup> 1020

Nature that made thee with herselfe had <sup>5</sup> strife,

Saith that the worlde hath ending with thy life <sup>6</sup>

*Ingen* Sweete Mi Shakspeare <sup>1</sup>

Act III sc 1 pp 56, 7

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<sup>1</sup> ' Sick-thoughted Venus makes amain unto him,  
'And like a bold-faced sutor 'gins to woo him '

*Venus and Adonis*, st 1

<sup>2</sup> for as I

<sup>3</sup> for hue's

<sup>4</sup> Cf *Romeo and Juliet*, II 4.

<sup>5</sup> sic for at

<sup>6</sup> *Venus and Adonis*, st 2

*Ingen* My pen is your bounden vassall to commande But  
what wayne would it please you to have them ? 1049

*Gull* Not in a vaine veine (prettie, i'faith<sup>1</sup>) make mee  
them in two or three divers wayns, in Chaucer's, Gower's and  
Spencer's and Mr Shakspeare's Marry, I thinke I shall enter-  
taine those verses which run like these

Even as the sunn with purple coloured face

Had tane his laste leave on<sup>1</sup> the weeping morne, &c 1055

O sweet Mr Shakspeare<sup>1</sup> I'll have his picture in my study at  
the courte

Act III sc 1 p 58

*Gull* —Let mee heare Mr Shakspeare's veyne 1212

*Ingen* Faire Venus, queene of beutie and of love,

Thy red doth stayne the blushing of the morne,

Thy snowie necke shameth the milkwite dove,

Thy presence doth this naked worlde adorne,

Gazinge on thee all other nymphes I scorne

When ere thou dyest flowe shine that Satterday,

Beutie and grace muste sleepe with thee for aye<sup>1</sup> 1219

*Gull* Noe more<sup>1</sup> I am one that can judge accordinge to  
the proverbe, *lovem ex unguibus* Ey marry, Sir, these have  
some life in them<sup>1</sup> Let this duncified worlde esteeme of  
Spencer and Chaucer, I'll worshipping sweet Mr Shakspeare, and to  
honoure him will lay his Venus and Adonis under my pillowe, as  
wee reade of one (I doe not well remember his name, but I am  
sure he was a kinge) slept with Homer under his bed's heade

Act III sc 1 p 63

<sup>1</sup> 'of' *Venus and Adonis*, l 2

*Ing* Our Theater hath loft, *Pluto* hath got,  
A Tragick penman for a driery plot 295

*Benjamin Iohnson*<sup>1</sup>

*Iud* The wittiest fellow of a Bricklayer in England

*Ing* A meere Empyrick, one that getts what he hath by  
obfervation, and makes onely nature priuy to what he indites  
fo flow an Inuentor that he were better betake himfelfe to his  
old trade of Bricklaying, a bould whorfon, as confident now in  
making a<sup>2</sup> booke, as he was in times past in laying of a brick

*William Shakespeare*<sup>3</sup>

*Iud* Who loues [not *Adons* loue, or *Lucrece* rape<sup>4</sup>] 304  
His sweeter verie contaynes hart [throbbing line<sup>5</sup>],  
Could but a grauer subiect him content,  
Without loues foolish lizy<sup>6</sup> languishment

Act IV sc ii p 87

*The Pilgrimage to Parnassus, with the Two Parts of the Returne  
from Parnassus Three Comedies performed in St John's  
College, Cambridge, A D MDX VII—MDCI Edited from  
MSS by the Rev W D Macray, F S A Oxford, Clarendon  
Press 1886 F J F*

The Rev W D Macray of the Bodleian c 1885 found among Thomas  
Hearne's volumes of miscellaneous collections in the Bodleian, the long  
missing couple of Plays which preceded *The Returne from Pernassus* [Part  
II] so long known to us. The first play is 'The Pilgrimage to Pernassus',  
and the second is the first part of 'The Returne' from it. It is the most  
interesting dramatic find for very many years, as it sets Shakspeare at the  
head of English Poets—above Chaucer and Spenser—so early as A D 1600

<sup>1</sup> 'B I,' B

<sup>2</sup> 'of a,' MS

<sup>3</sup> Mis-spelt 'Shatespeare' in A

<sup>4</sup> 'Who loves Adonis love or Lucies' rape,' edits

<sup>5</sup> 'robbing life,' edits

<sup>6</sup> 'lazy' omitted in B



## \*NICHOLAS BRETON, 1600

## AN ODDE CONCEIPT

LOVELY kinde, and kindly louing  
 Such a minde were worth the mouing  
 Truly faire, and fairely true,  
 Where are all theſe but in you ?  
 Wiſely kinde, and kindly wiſe,  
 Bleſſed life, where ſuch loue lies  
 Wiſe, and kinde, and faire, and true,  
 Louely liue all theſe in you  
 Sweetely deare, and dearely ſweete,  
 Bleſſed, where theſe bleſſings meete  
 Sweete, faire, wiſe, kinde, bleſſed, true,  
 Bleſſed be all theſe in you

*Melancholike | Humours, | In Verſes of Di- | verſe Natur es, |*  
*Set down by | Nich Breton, gent | London |* 1600  
*Reprinted Cheriſey Worthies' Library, ed Gosart, 1879,*  
*p 15*

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[Mr C Haines in *Notes and Queries*, 10th Series, vol vii p 247, ſays theſe lines appear to be inſpired by Shakspeare's *Sonnet*, cv —

Kind is my love today, tomorrow kind,  
 Still conſtant in a wondrous excellence,  
 Therefore my verſe, to conſtancy confined,  
 One thing expreſſing, leaves out difference  
 "Fair, kind, and true" is all my argument,  
 "Fair, kind, and true," varying to other words,  
 And in this change is my invention ſpent,  
 Three themes in one, which wondrous ſcope affords  
 "Fair, kind, and true," have often lived alone,  
 Which three till now never kept ſeat in one

Nothing could better deſcribe Breton's theme than Shakspeare's lines  
 "'Fair, kind, and true,' varying to other words" if Shakspeare's *Sonnet*  
 was not written before 1600, he muſt have been the borrower, and not  
 Breton M ]


## \*JOHN LANE, 1600

When chafte *Adonis* came to maus estate,  
*Venus* fraight courted him with many a wile,  
*Lucrece* once feene, fraight *Tarquine* laid a baite,  
 With foule inceft her bodie to dēfile  
 Thus men by women, women wrongde by men,  
 Give matter full vnto my plantife pen

*Tom Tel-Troths Message, and his pens Complaint* 1600, p 43  
 (Reprinted by the New Shakspeare Society, 1876, p 132) C M I

## JOHN BODENHAM, 1600

*To the Reader*

T shall be needlesse (gentle Reader) to make any Apologie for the defence of this labour, becaule the same being collected from so many singular mens workes, and the worth of them all hauing been so especially approued, and past with no meane applause the censure of all in generall, doth both disburden me of that paines, and sets the better approbation on this excellent booke      A 3

[A 4] Now that euey one may be fully satisfied concerning this Garden, that no one man doth assume to him-selfe the praise thereof, or can arrogate to his owne deferuing those things which haue been deriued from so many rare and ingenious spirits, I haue set down both how, whence, and where these flowres had their first springing, till thus they were drawne together into the *Muses Garden*, that euey ground may challenge his owne, each plant his particular, and no one be iniured in the iustice of his merit

out of

[A 5] *Edmund Spencer*

*Henry Constable Esquier*

[A 5, bk] *Iohn Marstone*

*Christopher Marlow*

*Beniamin Iohnson*

*VVilliam Shakspeare*

These being Moderne and extant Poets, that haue liu'd

together, from many of their extant workes, and some kept in priuat

ul p 30

Loue goes toward loue like schoole-boyes from their bookes  
But loue from loue, to schoole with heaue lookes

Bel vedere / or / *The Garden of / The Moses /*  
*Imprinted at London by F K for Hugh Astley,*  
*dwelling at / Saint Magnus corner 1600 /*

The two 'Loue' lines are from the first Quarto, 1597, of *Romeo and Juliet*, II ii 160-1, p 58, Daniel's *Parallel-Text* N Sh Soc 1874 —

*Ro* Loue goes toward loue like schoole boyes from their bookes,  
But loue from loue, to schoole with heaue lookes

Quarto 2, 1599, has *as* for *like* in l 160, and *toward* for *to* in l 161

The author's name, 'M Iohn Bodenham,' is given by A M<sup>1</sup> in the title of his verses on sign A 7. The mere fact of there being a *Rom & Jul* quotation in Bodenham, was stated by Mr Hill-P in his *Outlines*, p 115 F J F

*Belvedere* consists entirely of quotations from the poets and dramatists. Mr Charles Crawford, who has recently been working upon the book, has identified more than 200 from Shakspeare. Of these 92 are from *Lucrece* and 35 from *Venus and Adonis*. *Richard II* seems to have been Bodenham's favourite play, he quotes from it 47 times. *Richard III* comes next with 13 quotations. Mr Crawford prints the results of his investigations in an appendix in vol ii M

<sup>1</sup> Anthony Munday?

## SAMUEL NICHOLSON, 1600

## PARALLEL PASSAGES

<i>Acolastus</i>	<i>Shakespeare</i>
Or wher's the soules Attorney, when the hart	the heart's attorney ( <i>Ven and Ad</i> 1 335)
	But wi'th a pure appeal seeks to the heart
Being once corrupted, takes the worser part? (p 12, l 185)	Which once corrupted takes the worser part ( <i>Lucrece</i> , l 293)
O woolvish heart wrapt in a womans hyde (p 16, l 265)	O tigers heart wrapt in a woman's hide (3 <i>Henry VI</i> , I iv)
Thus all askaunce thou holdst me in thine eye (l 300)	For all askaunce he holds her in his eye ( <i>Ven and Ad</i> 1 342)
Hence idle words, servants to shallow braines,	Out idle words, servants to shallow fools,
Unfruitfull sounds, wind-wasting arbitrators,	Unprofitable sounds, weak arbi- trators !
	Busy yourselves in skill contending schools
Your endles prattle lessens not my paines	Debate where leisure serves with dull debaters
His suite is cold, that makes you mediatois (l 559)	To trembling clients be you medi- ators ( <i>Lucrece</i> , l 1016)
Witnes faue heauens she, she, 'tis onely she,	She utters this 'He, he, fair lords, 'tis he,
That guides this hand to give this wound to me (l 647)	That guides this hand to give this wound to me ( <i>Lucrece</i> , l 1721)
A prettie while this prettie creature stoode	A pietty while these pietty creatures stand ( <i>Lucrece</i> , l 1233)
Before the engin of her thoughts began (l 853)	Once more the engine of her thoughts began ( <i>Ven and Ad</i> 1 367)

*Acolastus**Shakespeare*

Heart-slaime with lookes, I fell upon the ground,	Or like the deadly bullet of a gun,
Her meening strooke me ere her words were done,	His meaning struck her ere his words begun,
As weapons meet before they make a sound,	And at his look she flatly falleth down,
Or is the deadly bullet of a gunne (p 62, l 1369)	For looks kill love and love by looks reviveth ( <i>Ven and Ad</i> l 461)
And pining grieffe still thinkes it treble wiong	For lovers say, the heart hath treble wiong
When heart is barr'd the aydance of the tongue (l 1433)	When it is barr'd the aidance of the tongue ( <i>Ven and Ad</i> l 329)

*Acolastus his after-wittie* By S N 1600 Reprinted by Rev  
A B Grosart, 1876 Introduction, pp xiv—xxi

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[The quotations here given are but a few out of many passages in Nicholson's *Acolastus*, in which the author has, like Robert Burton fifty years later, woven into his own verse quotations and recollections from Shakespeare's Poems. Dr Grosart and Dr B Nicholson, setting aside the accusation of literary theft and impudence in this striking use by the lesser poets of the ringing words of the greater, explain that "precedents of high excellence were much more looked to in those days, and copyings and imitations were not merely more common but allowed, especially when the sources were in all hands, and so 'plagiarism' out of the question. Those familiar with Nicholas Breton and Samuel Daniel find frequently and silently introduced into their own poems [i.e. the poems of those authors] well known sonnets and lines of others." Introd p xxi L T S.]

## \* SAM NICHOLSON 1600

Dr Grosart has given in his Memoial Introduction to his reprint of Sam Nicholson's *Acolastus, his After witte*, many instances of that writer's borrowings from Shakspeare's *Venus and Adonis*, *Lucrece*, &c Of these the most certain are quoted in pp 74, 75

We of all people once that were the pelfe  
Thrust in a frozen corner of the North

Sign B 1 44, p 7, reprint

This he compares with "the frozen bosome of the North," in *Romeo and Juliet*

Which is as thin of substance as the ayre,  
And more inconstant then the wind, who woos  
Euen now the frozen bosome of the North

1599 *Rom & Jul* Qo 2, I v 93

1597 Qo 1

Which is as thinne a substance as the aue,  
And more inconstant than the winde  
Which woos euen now the ~~frosen~~ bowels of the north

F J F

## A MUNDAY, &amp;c, 1600

*Pri[et]* Sirra, no more ado, come, come, giue me the money  
you haue Dispatch, I cannot stand all day

*Kin[g Hen V]* Well, if thou wilt needs haue it, there it is <sup>1</sup>  
iust the Prouerbe, one theefe robs another Where the duel are  
all my old theeues <sup>2</sup> Falstaffe that <sup>3</sup> villaine is so fat, hee can-  
not get ou's horse, but me thinkes Paines and Peto should bee  
furring hereabouts <sup>4</sup>

\* \* \* \* \*

<sup>5</sup> *Pri* Me thinkes the King should be good to theeues because  
he has bin a theefe himfelfe, though I thinke now hee be turned  
true man.

*Kin* Faith I haue heard indeede h'as <sup>6</sup> had an ill name that  
way in's <sup>7</sup> youth, but how canst thou tell that he <sup>8</sup> has beene a  
Theefe?

*Priest* How? because he once robb'd me before I fell to the

<sup>1</sup> there tis—V. S ed †

<sup>2</sup> theeues that were wont to keepe this walke?—V. S †

<sup>3</sup> the—V S

<sup>4</sup> hereabouts

<sup>5</sup> For *Pri.* read *Sir John* throughout, i. e. Sir John Butler, parson of  
Wrotham (Sig. B)

<sup>6</sup> he has—V S

<sup>7</sup> in his—V. S

<sup>8</sup> till he—V. S (Smaller differences of spelling and punctuation are not  
noted—F)

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† The first part / Of the true and honor/able historie, of the life of Sir /  
*John Old-castle, the good* / Lord Cobham / As it hath been lately acted  
by the right / honorable the Earle of Nottingham / Lord high Admirall of  
England his / seruants / LONDON / Printed by V. S. for Thomas Pauier,  
and are to be solde at / his Shop at the Signe of the Catte and Parrots /  
neere the Exchange / 1600 4to sign F2



trade my selfe, when that foule villanous guts, that led him to all that Roguery, was in's company there, that Falstaffe

*King aside* Well, if he did rob thee then, thou art but euen with him now, Ile be sworne Thou knowest not the King nowe I thinke, if 'hou sawest him'

*The first part / of the true and honorable history of the  
Life of / Sir John Old-castle, the good / Lord-Cobham /  
As it hath bene lately acted by the Right / honorable  
the Earle of Nottingham / Lord High Admirall of Eng-  
land, / his Servants / Written by William Shakespeare /  
London printed for T P 1600 4to sign F 2*

The edition "Printed by V S for Thomas Pauier, and are to be solde at his shop at the signe of the Catte and Parrots neere the Exchange, 1600," differs somewhat from this edition, and seems the better one, tho I have only collated it A longer extract from this scene is given by Mr Halliwell in his 'Character of Sir John Falstaff,' 1841, p 31-4 The earlier scene at the Inn with Doll, (the Priest's or Wiotham Pauson's wench,) old Harpoole, 'a most sweet old man,' the kissing, &c (sign C 4)

"*harp Imbracing her* Doll canst thou loue me? a mad merie Lasse, would to God I had neuer seene thee

*Doll* I wariant you you will not out of my thoughts this tweluemonth, truely you are as full of favour, as a man may be Ah these sweet gray lockes, by my troth, they are most louely"—

and the quarrel following, are evidently from Falstaff's tavern-scene with his Doll, 2 *Henry IV*, II 1v

In Henslowe's Diary, p 158, are the following entries

"This 16 of october [15]99

Receved by me, Thomas Downton, of phillip Henslow, to pay Mr Monday, Mr Drayton, and Mr Wilson and Hathway, for the first parte of the lyfe of S<sup>r</sup> Jhon Ouldcastell, and in earnest of the second parte, for the use of the compayny, ten pownd, I say receved . . . 10<sup>li</sup>.

[On or after Nov 1, and before Nov 8] Receved of Mr Hinchloe, for Mr Mundaye and the Reste of the poets, at the playnge of S<sup>r</sup> John Old-castell, the ferste time As a gefte . . . x<sup>s</sup>

[p 162 Between Dec 19 and 26, 1599] Receved of Mr Henschlow, for the use of the company, to pay Mr Drayton for the second parte of S<sup>r</sup> Jhon Ouldcasell, foure pownd I say receved . . . 111<sup>li</sup>

[p 166] Dd unto the litell tayller, at the apoyntment of Robart Shawe,  
the 12 of marche 1599[-1600] to macke thinges for the 2 parte of owld  
castell, some of xxv<sup>s</sup>”

Before this last date I thought that Shakspeare might probably have acted  
in the play, which might have been lent, before its publication, to the Lord  
Chamberlun's Company, by the Lord Admiral's Company <sup>1</sup> see the  
following —

“*Duynards Castell, this Saturday, 8 of March, 1599*” [-1600] “Row  
land Whyte, *Esq*, to *Sir Robert Sydney*” “All this Weekke the  
Lords haue bene in *London*, and past away the Tyme in Feasting and  
Plaes, for *Vereken* dined vpon *Wednesday*, with my Lord Treasurer, who  
made hym a Roiall Dinner, vpon *Thursday* my Lord Chamberlain feasted  
hym, and made hym vey great, and a delicate Dinner, and there in the  
After Noone his Plaiers acted, before *Vereken*, *Sir John Old Castell*, to his  
great Contentment” *Letters and Memorials of State*, ed Arthur Collins,  
1746, ii 175, 176, 4, 17 (noted in the Variorum)

But Mr P A Daniel suggests “that the Admiral lent his Company to  
the Chamberlain on this occasion It seems altogether improbable that  
Shakspeare and his company should have taken the places of the Admiral's  
Company for one single performance only”

Both Parts of the play were enterd to Thos Pavier in the Stationers'  
Register on Aug 11, 1600 —Arber's *Transcript*, iii 63—

“*The firste parte of the history of the life of Sir JOHN OLCASTELL lord  
COBHAM*

*Item the second and last parte of the history of Sir JOHN OLDCASTELL lord  
COBHAM with his martyrdom*”

The second Part of the Play is not now known

By Aug 17, 1602, “my Lorde of Worsteis players” (afterwards Queen  
Anne's—James I's wife) had evidently become entitled to *Sir John Old*

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<sup>1</sup> They had both acted together or alternately at Henslowe's Newington  
Theatre for 2 years and 6 days in 1594 6. Collier's Pref to Henslowe's  
Diary, p xviii The names of the Admiral's Company in 1600 (eleven  
sharers in profits) are given in Henslowe, p 172—

J Singger	Robt Shaa
Thomas Downton	Thomas Towne
Humfry Jeffes	W Birde
Anthony Jeffes	Richard Jones
Charles Massye	Edward Juby
Samuell Rowlye	

castle, and Henslowe lent them 40s "to paye unto Thomas Deckers, for new adicyons in Owldcaselle" (*Diary*, p 236), and 10s more on Sept 7, 1602 (p 239)

On the attributing of spurious plays to Shakspeare, note this by Baker

"THE THREE BROTHERS Trag by Wentworth Smith Acted by the Lord Admiral's servants, 1602 Not printed —This author wrote, or assisted in, several other plays, and by only using the initials of his name, it is supposed that many of them were obtruded on the public as the products of Shakspeare's pen" 1812 —Baker's *Biogr Dram* iii 333

F J F

If the following passage had been written after *Macbeth* instead of 4 years before it, should we not all have said that the writers had recollected Shakspeare's

"Come, seeling night,  
Scarfe up the tender eye of pitifull day" (III ii 46-7)?

And if so, ought we not in like wise to hold that in *Macbeth* Shakspeare recollected his predecessors' work?—E PHIPSON

War[man] The man is blinde Muffle the eye of day,  
Ye gloomie clouds (and darker than my deedes,  
That darker be than pitchie sable night)  
Muster together on these high topt trees,  
That not a sparke of light thorough their sprayes,  
May hinder what I meane to execute

[A Munday & H Chettle] *The Downfal of Robert, Earl of Huntington,* | afterward Called | *Robin Hood of merrie Sherwodde* | with his loue to chaste Matilda, the | *Lord Fitzwaters daughter, afterwarde* | his faire Maide Marian | *Imprinted at London,* for William Leake, 1601, sign I4, back

# THE ESSEX REBELLION, 1600

## EXAMINATIONS

*Sir Gelly Meyricke 17th Feb 1600*

The Examination of S<sup>r</sup> Gelly merick Knyght taken the xviij<sup>th</sup> of Februarij, 1600 He sayeth that vpon Saturday laft was fennyght he dyned at Gunter's in the Company of the L monteegle, S<sup>r</sup> Christofter Blont, S<sup>r</sup> Charles percy, Ellys Jones, and Edward Builhell, and who else he remembreth not and after dynner that day & at the mocyon of S<sup>r</sup> Charles percy and the rcft they went all together to the Globe over the water wher the L Chamberlen, men vie to play and were ther fomwhat before the play began, S<sup>r</sup> Charles tellyng them that the play wold be of hairy the iiii<sup>th</sup> Whether S<sup>r</sup> John davyes<sup>1</sup> were ther or not thys examine can not tell, but he sayd he wold be ther yf he cold he can not tell who procured that play to be played at that tyme except yt were S<sup>r</sup> Charles percy, but as he thyncketh yt was S<sup>r</sup> Charles percy Thenne he was at the fame play and Cam in fomwhat after yt was begon, and the play was of Kyng Harry the iiii<sup>th</sup>, and of the kylling of Kyng Richard the second played by the L Chamberlen's players

Ex per  
J Popham  
Edward Fenner

Gelly Meyricke

*MS in the Public Record Office Domestic  
State Papers, Elizabeth, Vol 278, No 78  
(Mrs Green's Calendar, 1598-1601, p 575)*

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<sup>1</sup> Misread Danvers in the Calendar.

*Augustine Philipps 18 Feb , 1600*

The Examination of auguftyne phillyppps feivant vnto the L Chamberlyne and one of hys players taken the xvij<sup>th</sup> of February 1600 vpon hys oth

He sayeth that on Fryday laft was fennyght or Thursday S<sup>r</sup> Charles percy S<sup>r</sup> Jofclyne percy and the L montegle with fome thre more fpak to fome of the players in the prefans of thys examine to have the play of the depofyng and kyllyng of Kyng Rychard the fecond to be played the Saterday next promyfyng to gete them xls more then their ordynary to play yt Wher thys Examine and hys fellowes were determyned to have played fome other play, holdyng that play of Kyng Richard to be fo old & fo long out of vfe as that they fhould have fmall or no Company at yt But at their requett this Examine and his fellowes were Content to play yt the Saterday and had their xls more then their ordynary for yt and fo played yt accordyngly

Ex per

Augustine Philipps

J. Popham

Edward Fenner

*MS in the Public Record Office Domestic State  
Papers, Elizabeth, Vol 278, No 85 (See Mrs  
Green's Calendar, 1598 1601, p 578)*

[The above examinations were thus summed up in the Report of The Trial printed from Le Neve's MS —

“ And the story of *Henry IV* being set foith in a play, and in that play there being set foith the killing of the King upon a stage, the *Friday* before Sir *Gilly Merrick* and some others of the Earl's train having an humour to see a play, they must needs have the play of *Henry IV*

“ The players told them that was stale, they should get nothing by playing of that, but no play else would serve, and Sir *Gilly Merrick* gives forty shillings to *Philips* the player to play this, besides what soever he could get ” (The Trial of Sir Christopher Blunt, Sir Gilly Merrick and others, for High Treason, 5 March, 1600 F Hargrave's *State Trials*, 1778, vol vii column 60 ) , I have not succeeded in tracing Le Neve's MS, it does not

appear to be in the British Museum, and Mr J Nicholson, the courteous Librarian of Lincoln's Inn, informs me that it is not in the Library under his charge (to which Hargrave's MSS and books were originally assigned). But the examinations of Merrick and Philipps show that what seemed to be the error of *Henry IV* instead of *Richard II*, as the name of the play, is so in the original. The account given of this trial in Camden's *Annals* (ed Hearne, 1717, p 867) has it as follows,—“*exoletum Tragædiam de tragica abdicatione Regis Ricardi secundi in publico theatro coram conjurationis participibus data pecunia agi curasset*”

*Richard II* was published in Quarto in 1597 and 1598, the Deposition scene (ll 154—318 of Act IV sc 1) was not printed till 1608, though, from the allusions in the lines before and after the omission, which are in the Quarto of 1597, it is clear that this scene must have been in the original play, it was probably struck out on account of its political significance. That there is room for doubt whether the play ordered by Sir Charles Percy was Shakespeare's *Richard II*, or another on the same subject, is seen by Professor Dowden's comment, “that this was Shakespeare's play is very unlikely” (*S& Primer*, 1877, p 87)<sup>1</sup> But Mr Hales (*Academy*, Nov 20, 1875), endorsed by Dr Furnivall (*Leopold Shakespeare*, Introd p xxxvi), asks that ‘considering the facts that the company employed by the Essexians was that to which Shakespeare belonged, and that the play asked for answers in description to Shakespeare's *Richard II*, can we hesitate to believe that the play was indeed Shakespeare's?’ See later, pp 100—101 L T S J

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<sup>1</sup> See also Clark and Wright's *Richard II*, Clarendon Press Series, 1869, p v,—“it is certain that this was not Shakespeare's play”

## CHR MIDDLETON, 1600

[The following uses of "famine, sword and fire," and "Soul-killing witches," should perhaps be quoted rather as illustrations than recollections of Shakspeare's like words in the Prologue to *Henry V*, line 7,<sup>1</sup> and *Comedy of Errors*, I ii 100<sup>2</sup>—H C HART ]

(5)

What time this land diſquieted with broyles,  
 Wearied with wars and ſpent for want of reſt,  
 Sawe her adioyning neighbours free from th' ſpoyles,  
 Wherewith her ſelfe had diſpoſed  
 Of peace and plenty, which men moſt defire,  
 And in their feeds brought famine, ſword and fire

(89)

They charge her that ſhe did maintaine and feede,  
 Soul-killing witches, and conuers'd with deuils,  
 Had conference with ſpirits, who ſhould ſuccede  
 The King

The / Legend / Of Hymphrey / Duke of Glo / cester / By  
 Chr Middleton / London / Printed by E A for  
 Nicholas Ling, and are / to be ſolde at his ſhop at the  
 weſt doore of / S Paules Church 1600 /

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<sup>1</sup> and at his heels

Leaſht in like hounds, ſhould *famine, ſword and fire*  
 Crouch for employment [A.D 1599]

<sup>2</sup> Soul-killing witches that deform the body. [P.A.D 1591]

## SIR WILLIAM CORNWALLIS, 1600

" Malicious credulitie rather embraceth the partiall writings of indiscreet chroniclers, and witty Play-Makers, then his [Richard III's] lawes and actions, the most innocent and impartiall witnessees

\* \* \* \* \*

Yet neither can his blood redeem him [Richard III] from injurious tongues, nor the reproch offered his body be thought cruell enough, but that we must stil make him more cruelly infamous in Pamphlets and Plays

*Essayes of Certaine Paradoxes* 1617 *Second edition The Playse of King Richard the Third Sign C 3 and D 3 [In the Bodleian]* Reprinted in a *Collection of Scarce and Valuable Tracts*, by Lord Somers, 2nd ed 1810 Vol 3, pp 321, 328

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[Mr Elliot Browne pointed out the first extract given above, in the *Athenaeum*, 13 Nov 1875 The title of this second impression of *Essayes of Certaine Paradoxes* does not contain the addition "in prose and verse" said to belong to the edition of 1600 It is quite a different work from Cornwallis' *Essayes*, which passed through several editions I have not been able to find a copy of the edition of 1600, but give the date on the authority of *Lowndes' Biblog Manual*, Bohn's edition, vol. iv p 2312 L T S]



CHARLES PERCY, 1600<sup>3</sup>

Mr. Carlington

I am heere so pestred with contrie businesse that I shall not bee able as yet to come to London. If I stay heere long in this fashion, at my return I think you will find mee so dull that I shall bee taken for Justice Silence or Justice Shallow, wherefore I am to entreat you that you will take pittie of mee, and as occurrences shall searue, to send mee such news from time to time as shall happen, the knowledge of the which, thoutgh perhaps thee will not exempt mee from the opinion of a iustice Shallow at London, yet I will assure you, thee will make mee passe for a very sufficient gentleman in Glocesteshire. If I doe not alwaies make you answere, I pray you doe not therefore desist from your charitable office, the place being so fruitfull from whence you write, and heere so barren, that it will make my head ake for invention, but if anything happen heere that may bee unknown unto you in those parts, you shall not faile but to heare of it. I pray you direct your letters to thee three cups in breed-street, where I haven taken order for the sending of them down. And so in the mean while I will ever remain

your assured friend

Charles Percy

Dumbleton in Glocesteshire

this 27 of December

You need not to forbear sending of news hither in respect of their stalenes, for I will assure you, heere they will be very new

*MS. Letter in Public Record Office, Domestic State Papers,  
Elizabeth, Vol 275, No 146*

[The late Mr Richard Simpson left an unprinted note on this letter which I here give as it stands

“As this letter was part of the papers seized upon the companions of Essex in his attempt upon London, the date of it may be any year before 1602

“Sir Charles Percy, 3rd son of Henry 20th Earl of Northumberland, married one of the family of Cocks, and through her was lord of Dumbleton in Gloucestershire, near Campden, and not far from Stratford-on-Avon. He was with Essex in Ireland, and accompanied him in his fatal ride into the City in Feb 1601. He was the man who bespoke the play of *Richard II* at the Globe on Saturday, Feb 7, 1601. He was evidently one of Shakespere's admirers, perhaps one of his friends. Through him the dramatist may have got some of the vivid stories about the Percies in *Henry IV*. Possibly he may be ‘chaffed’ in the passage where Falstaff asks what Master Dumbleton says to his satin, and is told that he wants better assurance than Baidolph.” L T S ]

“ONE FRIEND TO ANOTHER,” 1600—1610

For I must tell you I never dealt so freele with you, in anie ,  
and, (as that excellent author, Sr *John Falstaff* sayes,) what  
for your bufinesse, news, device, foolerie, and libertie, I never  
dealt better, since I was a man

*A Collection of Letters made by Sr Tobie Matthews, Kt 1660,  
p 100 “One friend to another, who shoves much trouble for the  
miscarriage of a letter”*

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*Countess of Southampton to Earl of Southampton*

Al the nues I can fend you that I thinke wil make you mery  
is that I reade in a letter from London that Sir John Falstaf is by  
his Mrs Dame Pintpot made father of a godly milers thum, a  
boye thats all heade and veri litel body, but this is a secret

*Postscript to a letter, without other date than “Charlly 8th July,”  
printed in the Appendix to 3rd Report of the Historical MSS  
Commission, p 148*

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[I put these two extracts together, as they both show the wide-spread  
popularity of Falstaff, even to the familiar personation of him the late Mr  
Simpson believed that they refer to Shakespere himself under the name of  
Falstaff (*Academy*, Feb 6, 1875) The names and circumstances of many  
of the writers of the letters in Matthews' collection point to the approximate  
date of the first extract L T S]

## \* J M, 1600—1612

who hath a lovinge wife & loves her not,  
 he is no better then a witleffe fotte,  
 Let such have wives to recompense their merite,  
 even Menelaus forked face inherite  
 Is love in wives good, not in husbands too?  
 why doe men sweare they love then, when they wooe?  
 it seemes 't is true that W S said,  
 when once he heard one courting of a Mayde,—  
 Beleve not thou Mens fayned flatteryes,  
 Lovers will tell a bushell-full of Lyes!

*The Newe Metamorphosis, or A Feaste of Fancie, or  
 Poeticall Legendes Brit Mus Add MSS 14,824,  
 14,825 3 vols 4to Vol I Pt II p 96 (old No)*

[The first volume of this MS bears the date 1600 on the title-page. The work, however, was added to, emended, and probably continued from time to time, in the second volume (in which the above extract occurs) is a passage which puts the date of part of it at least as late as the end of 1612, the date of Prince Henry's death and Princess Elizabeth's marriage

“But H vntymely in his prime of yeares  
 must hence departe, & passe through funerall fyres  
 iust at that tyme when greatest ioye's intended  
 at bright E's nuptials, with all mirth portended” (p 215, old nos.)

The author's name is quite conjectural, he says (I leaf 4, b)

“My name is Frenche, to tell you in a worde  
 yet came not in with Conqueringe williams sword”

See further on this manuscript, Appendix C L T S ]

The W S above must stand for a name which gives two trochees (like William Shakespeare), and is, probably, identical with the W S in *Willobie his Avusa*, before, pp 9—13. It is not wonderful that the concluding couplet is not found in Shakespeare's works, seeing that it is quoted as a conversational impromptu. [Polonius' advice to Ophelia contains an expansion of the idea found in them. See *Hamlet*, Act I, sc iii ll 115—120, 127 L T S ]

## NICHOLAS BRETON, 1600—1616

The chattering Pie, the Jay, and eke the Quale,  
The Thruffle-Cock that was so blacke of hewe

*The Arbor of Amorous Devises*, 1597, p. 4, col. 2

the gentlemans brains were much troubled, as you may see by his perplexities, but with studying how to make one line leuell with another, in more rime then perhaps some will thinke reason, with much adoe about nothing, hee hath made a piece of worke as little worth

*Melancholike Humours* 1600 *To the Reader*, p. 5

Master Wyldgoose, it is not your hufie tuftie can make mee afraid of your bigge lookes for I saw the Play of Ancient Pistoll, where a Cracking Coward was well cudgeld for his knavery your railing is so neare the Rascall, that I am almost ashamed to bestow so good a name as the Rogue on you

*A Poste with a Packet of Mad Letters (Part I 1603)* [No. 22, *A "coy Dame's" answer to a "Letter of scorne"*] p. 11, col. 2

*Grimello* Why sir, I set no springs for Woodcocks, and though I be no great wise man, yet I can doe something else, then shooe the Goose for my liuing and therefore, I pray you neither feare your Purse, nor play too much with my folly

*Grimello's Fortunes*, 1604, p. 5, col. 1

An vnlearned and vnworthily called a Lawyer, is the figure of a foot-post, who carries letters but knowes not what is in them, only can read the superscriptions to direct them to their right owners \* \* But what a taking are poore clients in when this

too much trusted cunning companion, better redde in Pierce Plowman then in Ploydon and in the Play of Richard the Third then in the Pleas of Edward the Fourth, perfwades them all is fure when hee is fure of all'

*The Good and the Badde, 1616, No 19, An Vnworthy Lawyer*

*The Complete Works in Prose and Verse of Nicholas Breton*

*Rev A B Grosart's Chertsey Worthies' Library, 1876-1878*

[In the third of the above extracts, Breton turns to good account the "swaggering rascal" of *Second Part of Henry IV*, in the fourth we have Polonius' contemptuous exclamation (*Hamlet*, Act I Sc iii l 115), in the first a line of Bottom's song in the *Midsummer Night's Dream*, Act III Sc i l 128. The others seem to name two of Shakespere's plays. The Rev Dr Grosart, who kindly points out these allusions, believes that Breton's works contain many words and phrases which bear the mark of Shakespere's influence. L T S]

## LORD BACON, 1601.

And further to prooue him [Sir Gilly Merrick] priuie to the plot,<sup>1</sup> it was giuen in Euidence, that some few dayes before the Rebellion, with great heat and violence hee had displaced certaine Gentlemen lodged in an house fast by *Essex house*, and there planted diuers of my Lords followers and Complices, all such as went forth with him in the Action of Rebellion

That the afternoone before the Rebellion, *Merrick*, with a great company of others, that afterwards were all in the Action, had procured to bee played before them, the Play of deposing King *Richard* the second

Neither was it casuall, but a Play bespoken by *Merrick*

And not so onely, but when it was told him by one of the Players, that the Play was olde, and they should haue losse in playing it, because few would come to it there was fourty shillings extraordinarie giuen to play it, and so thereupon playd it was

So earnest hee was to satisfie his eyes with the sight of that Tragedie, which hee thought soone after his Lord should bring from the Stage to the State, but that God turned it vpon their own heads

*A Declaration of the Practises & Treasons attempted  
and committed by Robert late Earle of Essex | Im-  
printed at London by Robert Barker, Printer to the  
Queenes | most excellent Maestie Anno 1601*

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A valuable find The above was disclosed at the trial of "Sir Christopher Blunt, Sir Charles Dauers, Sir John Dauens, Sir Gille Mericke & Henry Cuse," in the Court of the Queen's Bench, March 5, 1600 M

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<sup>1</sup> Essex's plot, for which he was executed.

## \* 1601 BEN JONSON

MINO Sir, your oathes cannot serue you, you know I haue  
forborne you long

CRIS I am conscious of it, fir Nay, I beseech you, gentlemen,  
doe not exhale me thus,

Poetaster, / Or / His Arraignement / *A Comicall Satyre* /  
Acted, in the yeere 1601 By the then / Children of  
Queene Elizabeths / Chappel / The Author B I / Mart /  
*Et mihi de nullo fama rubore placet* / London, / Printed  
by William Stansby, / for *Matthew Lowmes* / M DC LVI /  
Act III Scene III B J's *Workes*, 1616, p 301

On the word *exhale*, Gifford says "i e diag me out" This is the  
language of ancient Pistol, and corroborates the conjecture of Malone  
on the meaning of the expression in *Henry V*, act II sc 1—Jonson's  
Works, 2-col ed Cunningham, 1 228, note 2

*Pist* O Braggard vile, and damned furious wight,  
The Graue doth gape, and doting death is neere,  
Therefore exhale —*Henry V* II 1 58

F J F



## JOHN WEEVER, 1601

The many-headed multitude were drawne  
 By *Brutus* speech, that *Cæsar* was ambitious,  
 When eloquent *Mark Antonie* had showne  
 His vertues, who but *Brutus* then was vicious,  
 Mans memorie, with new, forgets the old,  
 One tale is good, untill another s told

*The Mirror of Martyrs, or The life and death of Sir  
 John Oldcastle Knight, Lord Cobham, 1601 Stanza  
 4, sign A 3, back*

---

[In *Plutarch's Lives*, on which Shakespeare founded his *Julus Cæsar*, there is no speech by Brutus on Cæsar's ambition, and though in Appian's *Chronicle of the Roman Wars* (englished in 1578) speeches on the killing of Cæsar are put into Antony's mouth<sup>1</sup> (see extracts in *Transactions of the New Shakspeare Society*, 1875-6, pp 427-439), yet none fit the words above, which must allude to those in Shakespeare's play F J F]

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<sup>1</sup> [Anthony's oration in Appian's *Chronicle* was quoted at length by Charles Gildon in his *Remarks on the Plays of Shakspeare*, appended to his edition of Shakespeare's Works, 1714, vol ix, p 336 L T S]

## ROBERT CHESTER, 1601

LOVES MARTYR / OR, / ROSALINS COMPLAINT / *Allegorically*  
*shadowing the truth of Love,* / in the constant Fate of the Phoenix/  
 and Turtle / A Poeme entelaced with much varietie and  
 raritie, / now first translated out of the venerable Italian Torquato/  
 Cæliano, by ROBERT CHESTER / With the true legend of  
 famous King Arthur, the laist of the nine/ Worthies, being the  
 first *Essay* of a new *Brytish* Poet collected/ out of diuerse  
 Authentick Records / To these are added some new compositions,  
 of seuerall moderne Writers/ whose names are subscribed to their  
 seuerall workes, upon the/ first subiect viz the Phoenix and/  
 Turtle / Mar — *Mutare dominum non potest liber notus* /  
 LONDON/ Imprinted for E B / 1601 /

---

HEREAFTER/ FOLLOW DIVERSE/ Poeticall Essayes on the former  
 Subiect, viz the Turtle and Phoenix / Done by the best and  
 chiefest of our/ moderne writers, with their names sub-/scribed to  
 their particular workes / neuer before extant / And (now first)  
 consecrated by them all generally, / to the loue and merite of the  
 true-noble Knight, / Sir Iohn Salisburie / *Dignum laude virum*  
*Musa vetat mori* / MDCI

---

[The first of these is the entire title to Chester's poem of 1601, mentioning "some new compositions of seuerall moderne Writers" upon the first subject treated of by Chester. The next is the secondary title to those "new compositions" (at p. 165, so mis-paged for 169), a collection of short poems in which Shakespeare's *Phoenix and Turtle* and *Threnos* (lament over the dead) first appeared. The names or quasi-names subscribed to the poems are, Vatum chorus, Ignoto, William Shakespeare, John Marston, George Chapman, and Ben Jonson.]

The unsold copies of *Love's Martyr* were issued in 1611, with a different principal-title, which omitted all mention of the supplementary poems. The book has lately been reprinted by Dr Grosart from the late Rev Thos Corser's copy of the edition of 1601, for his fifty subscribers and for the New Sh. Society, 1878, with an Introduction arguing that the Phoenix was Queen Elizabeth, and the Turtle dove the Earl of Essex. This theory has been strongly protested against. L T S.]

## \*ROBERT CHESTER, 1601.

To the kind Reader.

Of bloody warres, nor of the sacke of *Troy*,  
 Of *Pryams* muredred sonnes, nor *Didoes* fall,  
 Of *Hellens* rape, by *Paris* Trojan boy,  
 Of *Cæsars* victories, nor *Pompeys* thrall,  
 Of *Lucrece* rape, being rauisht by a King,  
 Of none of these, of iweete Conceit I fing

R[obert] Ch[ester]

*Loves Martyr or, Rosalins Complaint, sign A 4, back*  
 1601 Reprinted by Rev Dr Grosart, 1878, and by  
 the New Sh Society, 1878-9

This is the first of the two stanzas by which Chester introduces his poem to the reader (See I C's lines, after, p 125 )

[We here find the author of *Lucrece* associated with Homer and Virgil, or more probably with those English writers who sang of all these classical subjects (It is sufficient to recall Barbour's and Lydgate's Poems on Troy, Lydgate's *Falls of Princes*, followed by the popular collection of histories in verse in *The Mirour for Magistrates*, both of which went through several editions in the sixteenth century The story of Pompey was also set forth by Thomas Kyd in his tragedy of *Cornelia*, 1594 ) It is true that Chaucer and Lydgate in fragments of larger works both sang of Lucrece, as did Ovid, but that Chester more probably referred to Shakespere seems shown, (1) By the fact that his was the only separate poem on the subject (2) By the recent publication of the *Rape of Lucrece* (1594), which, following on the previous excellence of *Venus and Adonis* (1593), had at once made its mark (3) Because Chester calls Shakespere one of "the best and chiefest of our moderne writers," evidently from these two poems as I think, for in those days "a meie playwright" was hardly considered a true poet (4) Because Chester was under an obligation to this chief poet, having obtained from him and adjoined to his *Love's Martyr* a *Phoenix and Turtle* poem "never before printed" and probably written at Chester's entreaty (5) By the reminiscences in Chester's otherwise poor poem of Shakespere's wordings, and especially of his rhythm B N ]

## W J, 1601

I dare here speake it, and my speach mayntayne,  
 That Sir Iohn Falstaffe was not any way  
 More grosse in body, then you are in brayne  
 But whether should I (helpe me nowe, I pray)  
 For your grosse brayne, you like I Falstaffe graunt,  
 Or for small wit, suppose you Iohn of Gaunt ?

*The Whipping of the Salyve* 1601, sign D 3 12mo [At  
 Bridgewater House, and Croyes 865 (Bodl Libr) ]

---

M<sup>r</sup> J P Collier (*New Particulars*, &c, 1836, p 68) remarks on this allusion, " 'Small wit' means here *weak understanding*, which certainly is not a characteristic of Shakespeare's John of Gaunt " But W J does not make "small wit" a characteristic of John of Gaunt, any more than he makes "gross brain" a characteristic of Sir John Falstaffe All he does is, with a humorous pun on *gross*, and with another on *gaunt* (i e John of Gaunt, John the thin), to suppose a fanciful proportion between the body and the mind C M I

JOHN MANNINGHAM, 2 Febr and 13 March,  
1601

At our feast wee had a play called Twelve Night, or what you will, much like the commedy of errores, or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni*. A good practise in it to make the steward beleieve his lady widdowe was in love with him, by counterfayting a letter as from his lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his appaaraile, &c, and then when he came to practise making him beleieve they tooke him to be mad

\* \* \* \* \*

Vpon a tyme when Burbidge played Rich 3 there was a Citizen greue foe farr in liking with him, that before shee went from the play shee appointed him to come that night unto hir by the name of Ri the 3. Shakespeare overhearing their conclusion went before, was intertained, and at his game ere Burbidge came. Then meffage being brought that Rich the 3<sup>d</sup> was at the dore, Shakespeare caused returne to be made that William the Conquerour was before Rich the 3. Shakespeare's name William (*Mr Curle?*)

*Diary of John Manningham, of the Middle Temple, and of Bradbourne, Kent, Barrister-at-Law, 1602-1603. Harl MS 5353, fos 12 bk, 29 bk. Edited by John Bruce, for the Camden Society, 1868, pp 18 and 39*

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[Rev J Hunter in his *New Illustrations of Shakespeare*, 1845, vol 1 pp 391, 393, tells us that there were two Italian plays bearing the title *GI' Inganni* (The Cheats), one by Nicholas Secchi, printed in 1562, the other by C Gonzaga, 1592. A third, a comedy entitled *GI' Ingannati*, 1585, is the nearest of all to Shakespeare's *Twelfth Night*. L T S]

As to the second extract, we will add to it one from John Earle's *Micro-cosmographie, or, a Peece of the world discovered in Essayes and characters*, 1628, 22 *A Player* (sign E 4)

"The waiting women Spectators are over eares in love with him, and Ladies send for him to act in their Chambers,"

only remarking that the difference of rank between ladies and citizen's wives was strongly marked in those days

The story is given on the authority of "*Mr Curle*," i. e. the Mr E Curle whom Manningham so often cites. But the name has been tampered with in the MS (fo 29 b), to make it appear *Toole* (or *Tooly*, the actor). A dark line has been drawn over the top of the C, to suggest a T, and similar touches are seen in the two succeeding letters. Accordingly Mr J. P. Collier (*History of Eng. Dramatic Poetry*, I, 332) gives the name as *Tooly*. Mr John Bruce, reading the name so touched up, gives it as *Touse*, a name which does occasionally occur in the *Diary*. He again mistakes the name on the next page.

The same story, in a somewhat different shape, is quoted by Mr Halliwell from the Saunders Manuscript (*Life of Shakespeare*, 1848, p. 196 7, note).  
C M I

## WILLIAM LAMBARD, 1601

*That which passed from the Excellent Majestie of Queen Elizabeth, in her Privie Chamler at East Greenwich, 4<sup>o</sup> August 1601, 43<sup>o</sup> Reg sui, towards WILLIAM LAMBARDE*

He presented her Majestie with his Pandecta of all her rolls, bundells, membranes, and parcells that be reposed in her Majestie's Tower at London, whereof she had given to him the charge 21st January last past

\* \* \* \*

She proceeded to further pages, and asked where she found cause of stay \* \* he expounded these all according to their original diversities \* \* so her Majestie fell upon the reign of King Richard II saying, "I am Richard II, know ye not that?"

W L "Such a wicked imagination was determined and attempted by a most unkind Gent the most adorned creature that ever your Majestie made"

*Her Majestie* "He that will forget God, will also forget his benefactors, this tragedy was played 40<sup>th</sup> times in open streets and houses"

*Printed in John Nichols' Progresses and Processions of Queen Elizabeth, 1823, Vol III p 552*

---

[A copy of the document from which this is an extract was sent to Mr Nichols "from the original, by Thomas Lambard, of Sevenoaks, Esq" After the burning of the Birmingham Shakespeare Library in Jan 1879, another copy of the same, from a manuscript, was anonymously sent to the Library Committee from Rugeley, there are probably therefore two MSS

of it in existence William Lambard, a well-known antiquary and lawyer, at one time Keeper of the Records in the Tower, was a Kentish man, and died Aug 19, 1601, a few days after his conversation with the Queen. His "Pandecta Rotulorum," probably the book presented to the Queen, was published in 1600.

The extract is important in its bearing upon the story of the Essex rebellion, and the use made by the conspirators of the tragedy of *Richard II*. See pp. 81, 82, 92. I am indebted to my friend Mr Sam Timmins of Birmingham for pointing it out. L I S ]



*Anonymous, 1601-2*

*Ingenioso* What's thy judgment of \* \* *William Shakespeare*

*Judicio* Who loves *Adonis* love, or *Lucre's* rape,  
His sweeter verie containes hart robbing life,  
Could but a graver subject him content,  
Without loves foolish lazy languishment

*Act I sc 1*

\* \* \* \*

*Kempe* Few of the university pen plaies well, they smell too much of that writer *Ovid*, and that writer *Metamorphosis*, and talke too much of *Proserpina* & *Iuppiter*. Why heres our fellow *Shakespeare* puts them all downe, I and *Ben Jonson* too O that *Ben Jonson* is a pestilent fellow, he brought up *Horace* giving the Poets a pill, but our fellow *Shakespeare* hath given him a purge that made him beray his credit

*Burlage*. Its a fhrewd fellow indeed I wonder these schollers stay so long, they appointed to be here presently that we might try them oh, here they come

\* \* \* \*

*Bur* I like your face, and the proportion of your body for *Richard* the 3 I pray, M *Phil* let me see you act a little of it

*Philomusus* "Now is the winter of our discontent,  
Made glorious summer by the sonne of Yorke"

*Act IV. sc v*

*The Returne from Pernassus, or the Scourge of Simony* 1606, sign

B 2, back, G 2, bk, G 3, bk [4to]

(Reprinted in Mr Aiber's English Scholar's Library, 1872)

Judicio's censure on Shake peare's Poems is reiterated by John Davies of Hereford see after, p 220, and justified by Peele, Machin, Heywood, and Freeman see pp 171, 177, 188, and 245

If we except such anthologies as Allot's *England's Pernassus*, Bodenham's *England's Helicon*, and his *Belvedere*, all issued in 1600, we may venture on the assertion that these two lines from *Richard III* constitute the earliest acknowledged quotation from Shakespeare<sup>1</sup>

The passage, "O that Ben Jonson is a pestilent fellow, he brought up Horace, giving the poets a pill," alludes to Jonson's *Poetaster*, Act V, sc iii (1602) The subsequent remark, "but our fellow Shakespeare hath given him a purge, that made him berry his credit," is mysterious Where did our bard put Jonson to his purgation? Assuredly neither Stephano nor Malvolio could have been a caricature of Jonson, who was neither a sot nor a gull [On the other hand Dr Nicholson points out that Malvolio is gulled solely through his overweening vanity, the very characteristic of Jonson, and thinks that there is no character in Shakespeare which, in various ways, so well stands for Jonson L T S]

Two imprints of *The Returne from Pernassus* were published in 1606 We have followed the text of the second the first omits the word "lazy" in the sixth line [Though the date of publication is 1606, it was probably written and acted at Christmas, or New Year, 1601-2 Mr Aiber has gone carefully into this point, and shows (in his reprint, 1879) that several contemporary references point to this In the scene of the examination on the almanac [sign E, back] C and D are taken as the dominical letters, now D and C are the letters for the year between 25 March, 1601, and 24 March, 1602 (1601-2, old style) In other scenes (sign F 3 and E 4, back) we have references to Ostend and to the Irish troubles, the siege of Ostend by the Spaniards began 5 July, 1601, the English succours arrived there under General Vere, 23 July, 1601, General Vere departed on 7 March, 1602 (new style) (See *A True Historie of the Memorable Siege of Ostend* Translated from the French by Ed Grimeston London, 1604 pp 6, 7, 139) The fighting in Ireland extended over several years, but the references to the queen scattered through the play fix it to a date before her death, which occurred in March, 1603 The date of this play is important, in its bearings upon the relations between Shakespeare and Ben Jonson See APPENDIX A, *Mistaken Allusions, Jonson's Poetaster* L T S]

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<sup>1</sup> But parodies on well known lines and unacknowledged quotations occur several times before this date, as in Greene, 1592, Meares, 1598, Marston, 1598, Nicholson, 1600 (See before, pp 2, 49, 54, 74) L T S

# THE True Chronicle Hi-

storie of the whole life and death  
of *Thomas Lord Cromwell*.

As it hath beene fundrie times pub-  
*likely Acted by the Right Hono-*  
rable the Lord Chamberlaine  
*his Seruants*

Written by W S.

[Device]

Imprinted at London for *William Iones*, and are  
to be folde at his house neere Holbourne con-  
duct, at the signe of the Gunne.

1602.

[*Thomas Lord Cromwell* was entered in the *Stationers' Registers* on August 11, 1602

"William Cotton Entred for his Copie vnder thandes of master Jackson and master waterson warden A booke called the lyfe and Deathe of the Lord Cromwell as yt was lately Acted by the Lord Chamberleyn his seruantes vjd "

Q2 appeared in 1613 when "W S" again appeared on the title page, —by which initials the public were, doubtless, intended to understand "William Shakspeare" (See Tucker Brooke's *Shakespeare Apocrypha*, 1908, pp xvi, xxviii) The play was printed in the third Folio, 1664 M]

## THOMAS DEKKER 1602

*All the men.* Faire Cælestine<sup>1</sup>

*Ladies* The Bride<sup>1</sup>

*Ter* She that was faire,  
Whom I cal'd faire and Cælestine

*Omnes* Dead<sup>1</sup>

*Sic quia* Dead, fh's deatnes Bride, he hath her maidenhead

Satiro-mastix / Or / *The vntrussing of the Hunio-/rous*  
Poet / *As it hath bin presented publiquely,* / by the Right  
Honorable, the Lord Cham-/berlaine his Seruants , and  
priuately, by the / Children of Poules / By *Thomas*  
*Dekker* / London, / Printed for *Edward White*,  
and are to bee / solde at his shop, neere the little North  
doore of Paules / Church, at the signe of the Gun 1602 /  
sign K 3, back

(Sent to Dr Ingleby from a later edition, by J O HII -P )

In this Play, and another of 1602,<sup>1</sup> a 'somniaferous potion' is given to a woman who seemingly dies from its effects, and is buried, but revives again. Mr Daniel hesitates with me to consider this as necessarily borrowd from Shakspeare's *Romeo and Juliet*. Sh didn't invent the incident, and his contemporaries may have taken it from the same source as he did. In the second play named below, the fool-husband thinks he has poizond his true wife with the potion. He at once marries the strumpet he is in love with. She turns out a shrew and adulteress. And when he mourns for the loss of his first loving wife, she has revived, to release him from his supposed second marriage. F J F

---

<sup>1</sup> A Pleasant conceited Comedie, Wherein is showed how a man may chuse a good Wife from a bad. As it hath been Sundry times Acted by the Earle of Worcesters Seruants. London. Printed for Matthew Lawe, and are to be solde at his shop in Paules Churchyard, neare vnto S Augustines gate, at the signe of the Foxe 1602 (By Joshua Cooke )

## THOMAS DEKKER, 1602

*Ad Lectorem*

Instead of the Trumpets sounding thrice, before the Play  
begin it shall not be amisse (for him that will read) first to  
beholde this short Comedy of Errors, and where the greatest  
enter, to give them instead of a hisse, a gentle correction

(Sign A 4, back)

\* \* \* \* \*

*Horace* I have a set of letters readie starcht to my hands, which  
to any fresh suited gallant that but newlie enters his name into  
my rowle, I fend the next morning, ere his ten a clocke dreame  
has rize from him, \* \* \* we must have false fiers to amaze  
these spangle babies, these true heires of Ma Justice Shallow

*Asinius* I wold alwaies have thee sawce a foole thus

*Satiro-Mastix, or the untrussing of the Humorous Poet* 1602,  
sign E 3 [4to]

---

[Decker places three things at the beginning of this play, a few Latin lines  
*Ad Detractorem*, an address "To the World," and a list of errata headed by  
the above witty lines *Ad Lectorem*

A slight allusion to *Henry IV* (See before, p 61, note)

The *Comedy of Errors* (written ? 1589, Furnivall, or 1591, Dowden) was  
first published in the First Folio of 1623 L T S]

## \* JOHN MARSTON, 1602

*And[rugio]* Andrugio lives, and a faire cause of armes,—  
 Why that's an armie all invincible '  
 He who hath that, hath a battalion  
 Royal, armour of prooffe, huge troupes of barbed speeds,  
 Maine squares of pikes, millions of harguebush  
 O, a faire cause stands firme, and will abide  
 Legions of Angels fight upon her side

1602 JOHN MARSTON *Antonie and Melinda* Marston's Works, 1856, i 33 (Works, 1633, vol 1 sign C 6, back )

Seeing how often the author of *What you will* copied Shakspeare, we can hardly be wrong in saying that the passage above is an expansion of Henry VI's

"What stronger breastplate than a heart untainted?  
 Thrice is he armed that hath his quarrel just "

2 *Hen VI*, III ii 233 4

The following are illustrations of Comiolanus's "beast with many heads" (IV i 1 2) in 1607 (?), and Brutus's 'tide in the affairs of men' (*Jul Cæs* IV iii 218) —

'I' faith, my lord, that beast with many heads,  
 The staggering multitude recoiles apace,  
 Though thorow great men's envy, most men's malice,  
 Their much intemperate heat hath banisht you,  
 Yet now they find envie and mallice neere  
 Produce faine reformation '

1604 Marston *The Malcontent*, III iii Works 1856, ii 248

'There is an hour in each man's life appointed  
 To make his happiness, if then he seize it '

Beaumont & Fletcher *The Custom of the Country*

'There is a nick in Fortune's restless wheel  
 For each man's good '

Chapman *Bussy d'Ambois* See 1 *Notes & Queries*,  
 vol 1 p 330

E PHIPSON

The following bits from Joshua Cooke, 1602, may serve as illustrations of the description of Pinch in *The Comedie of Errors*, V 1 237 241, and Rosalind's account of a Lover with 'hose ungartered bonnet unbanded,' &c in *As you like it*, III iii 377-8 Cooke's making his good wife take a sleeping pot on, be buried, and then wile up when her strumpet successor turn'd out 'a Bad Wife' is a parallel rather than an imitation of *Romeo and Juliet*

"When didst thou see the starueling Schoole maister? That Rat, that shrimp, that spindleshank, that Wren, that sheep biter, that leane chittiface, that famine, that leane Envy, that all bones, that bare Anatomy, that lack a Lent, that ghost, that shadow, that Moone in the waime "

A / Pleasant / conceited Comedie, / Wherein is shewed /  
how a man may chuse a good / Wife from a bad /  
[Written By Ioshua Cooke in later MS] *As it hath bene*  
*sundry times acted by the Earle of / Worcesters Seruants /*  
London / Printed for Mathew Lawe, and are to be solde  
at his / shop in Paules Church yard, neare vnto S  
Au / gustines gate, at the signe of the Foxe / 1602 /  
sign E back

B 3 back

I was once like thee,  
A sigher, melancholy, humorist,  
Crosser of armes, a goer without garteris,  
A hatband-hater, and a busk point wearer,  
One that did vse much bracelets made of haire,  
Rings on my fingers, Jewels in mine eares,  
And now and then a wenches Carkinet,  
That had two letters for her name in Pearle  
Skarfes, garteris, bands, wrought wastcoats, gold, sticht caps,  
A thousand of those female fooleries  
But when I lookt into the glasse of Reason, strait I beganne  
To loath that femall brauery, and henceforth  
Studie to cry *peccauit* to the world

F J F



## \* THOMAS MIDDLETON, 1602.

*Fontinelle* Lady, bid him whose heart no sorrow feels  
 Tickle the rushes with his wanton heels  
 I've too much lead at mine

(*Act I sc 1, sign A 4, back*)

*Camillo* And when the lamb bleating doth bid good night  
 Unto the closing day, then tears begin  
 To keep quick time unto the owl, whose voice  
 Shrieks like the belman in the lover's ears

(*Act III sc 1, sign E*)

*Blunt, Master Constable, or the Spanard's Night-walke, 1602*

[Middleton's sorrowful Frenchman, bidden to dance, closely follows the expression in *Romeo and Juliet*, Act I sc 1v,

"Let wantons, light of heart

Tickle the senseless rushes with their heels"

The second extract might, as Dyce says, recall the line in *Macbeth*, Act II, sc 11,

"It was the owl that shriek'd, the fatal belman

Which gives the stern'st good night"

But *Macbeth* was probably written later, in 1606. Another play by Decker and Middleton jointly, bears traces of Shakespeare's influence. *The Honest Whore*, 1604, has a passionate passage which seems moulded on that speech of Constance in *King John*, Act III, sc 1, which begins, "A wicked day, and not a holyday" It runs —

"Curst be that day for ever that robb'd her  
 Of breath and me of bliss ! henceforth let it stand  
 Within the wizard's book, the calendar,  
 Mark'd with a marginal finger, to be chosen  
 By thieves, by villains, and black murderers,  
 As the best day for them to labour in  
 If henceforth this adulterous, bawdy world  
 Be got with child with treason sacrilege,  
 Atheism, rapes, treacherous friendship, perjury,  
 Slander, the beggar's sin, lies, sin of fools,  
 Or any other damn'd impieties,  
 On Monday let 'em be deliver'd"

(*Middleton's Works, ed Dyce, 1840, vol iii, p 9*)

Two or three other lines in the same play contain phrases made use of by Shakespeare. Reed believed that Shakespeare imitated Middleton in *Othello*, Act III, sc iii, l 341. See Dyce, vol iii, p 56, also pp 79, 213. See also after, Appendix B, as to Middleton's *Witch* L T S.]

T[HOMAS] A[CHERLEY], 1602

Whilst that my glory midst the clouds was hid,  
Like to a Jewell in an Æthiop's eare.

*The Massacre of Money* 1602 *Sign B 2*

---

[In his poem Acheiley here borrowed an idea and a line from *Roméo and Juliet*

"O, she doth teach the torches to burn bright '  
It seems she hangs upon the cheek of night  
Like a rich jewel in an Ethiope's ear" *Act I sc v*

L T S ]

## \*LINGVA, 1602—1607 [?]

## ACTVS I—SCENA 2

MENDACIO, *attired in a Taffata sute of a light colour changeable,  
like an ordinary page, Gloues, Hamper*

## LINGVA MENDACIO

LING Witneffe this lye,<sup>1</sup> *Mendacio's* with me now,  
But firra out of iesting will they come ?

MEND Yes and it like your Ladyship presently  
Here may you haue me prest to flatter them

LING Ile flatter no such proud Companions,  
'Twill doe no good, therefore I am determined  
To leaue such bafeneffe

MEN Then shall I turne and bid them stay at home

LING No, for their comming hither to this groue,  
Shall be a meanes to further my deuise,  
Therefore I pray thee *Mendacio* go presently,  
Run you vile Ape

MEN Whether ?

LING What doost thou stand ?

MEN Till I know what to doe

LING S'pretious 'tis true,  
So might thou finely ore-run thine errand  
Hast to my cheft

MEN I, I, [Ay, ay]

LING There shalt thou find,  
A gorgeous Robe, and golden Coronet,  
Couuey them hither nimbly, let none see them

(*Sig. B, and back*)

---

<sup>1</sup> His previous speech

## ACT I SCEN 5

TACTVS, in a darke coloured Sattin mantle ouer a paire of filke  
 Bases, a Garland of Bayes mixt with white and red Rosfes,  
 vpon a Ulacke Grogarum, a Faulchion, wrought sleeues,  
 Buskins, &c

## MENDACIO TACTVS

MEN Now chaff *Diana* grant my netts to hold

TACT The blafing Child-hood of the cheerfull morne  
 Is almost growne a youth and ouer-climbes  
 Yonder gilt Easterne hills,—

(Sig B 2, back)

*Lingva* | Or | *The Combat of the* | *Tongue,* | *And the five*  
*Senses* | *For Superiority* | *A Pleasant Comedie* | *At*  
*London* | *Printed by G Eld,* *for* | *Simon Waterson* | 1607

We are indebted to Prof Moore Smith for these references The play  
 is ascribed to A Brewer in the British Museum Catalogue, but is now  
 thought to be the work of Thomas Tomkis The first of the above passages  
 Prof Moore Smith considers a doubtful allusion to *Julius Caesar*, II, iv, 1

*Portia* I prithee boy run to the senate-house  
 Stay not to answer me but get thee gone  
 Why dost thou stay?

The passage is also reminiscent of *Richard III*, IV, iii

*Rich* Catesby, come hither, post to Salisbury  
 When thou com'st thither Dull unmindful villain,  
 Why stay'st thou here, and go'st not to the duke?

*Cal[esby]* First, mighty hege, tell me our highness' pleasure,  
 What from your Grace I shall deliver to him

*Rich* O true, good Catesby, bid him levy straight, etc

The second quotation from *Lingua* seems to refer to *Hamlet*, I, i, 167-8

But look the morn in russet mantle clad  
 Walks o'er the dew of yon high eastward hill

Both of these passages are dubious allusions, but the play contains other  
 strange similarities to Shakspeare The eloquent *Lingua* pleading reminds  
 us of *Portia* in the *Merchant*, but her language is greatly different

*Ling* My Lord, though the *Imbecillitas* of my feeble sexe, might drawe  
 SH ALLN BK—I

mee backe, from this Tribunall, with the *haben*s to wit *Timoris* and the *Catenis Pudoris*, notwithstanding beeing so fairely led on with gracious ἐπίλεκτα of your *iustissima δικαιοσυνης*, etc

After which fustian she proceeds to Italian, more Latin and Greek, and French *Communis Sensus* then demands "Whats this? here's a Gallemaufry of speech indeed "

MEM[ORIA] I remember about the yeare 1602 many vsed this skew kind of language, etc

The humors of *Auditus* in Act 3 Scen *ultima*, and his words on music remind one of the Duke in *Twelfth Night* and Jacques in *As You Like It* All these, however, are very dubious in their connexion with Shakspeare

The author of *Lingua* described the actor's apparel, etc, at the beginning of each scene, and the play is valuable as showing the properties used on the Elizabethan stage The play is reprinted in Dodsley's *Old English Plays* M

## JOHN WEBSTER, 1602-7, 1612, 1616, 1623

Guildford Peace rest his soul<sup>1</sup>  
 His sins be buried in his grave,  
 And not remember'd in his epitaph

*The Famous History of Sir Thomas Wyatt* Works, ed  
 Dyce, 1871, p. 195, col. 2

From Shakespeare, says Dyce,

"Thy ignomy sleep with thee in the grave,  
 But not remember'd in thy epitaph

*First Part of Henry IV*, act V sc. iv"

This play was first printed, as "Written by Thomas Dickers and John Webster," in 1607, but, says Dyce, *Webster's Works*, 1871, p. 182, "There can be no doubt that *The Famous History of Sir Thomas Wyatt* consists merely of fragments of two plays,—or rather, a play in two Parts,—called *Lady Jane*, concerning which we find the following entries<sup>1</sup> in *The Diary of Henslowe*. Pp. 242-3, ed. *Shakespeare Soc.* (old)

"Whether the present abridgment of *Lady Jane* was made by Dekker and Webster (see its title page [Written by D. and W.]), or by some other playwright, cannot be determined, that it has suffered cruelly from the hands of the transcriber or printer, is certain"

<sup>1</sup> "Lent unto John Thare, the 15 of october 1602, to geve unto hary chettell, Thomas Deckers, Thomas Hewode, and Mr Smyth, and Mr Webster, in earneste of a playe called Ladey Jane, the some of 15

"Lent unto Thomas Hewode, the 21 of octobr 1602, to paye unto Mr Dickers, chettell, Smythe, Webster, and Hewode, in fulle payment of ther playe of ladye Jane, the some of . . . v<sup>1</sup> 15

"Lent unto John Ducke, the 27 of octobr 1602, to geve unto Thomas Deckers, in earneste of the 2 part of Ladye Jane, the some of v<sup>1</sup>

- (1) *Vit Cor* You did name your duchess  
*Brach* Whose death God pardon '  
*Vit Cor* Whose death God revenge '

*The White Devil*, or, *Vittoria Corombona*, p 31, col 1,  
 ed Dyce, 1857

"A recollection of Shakespeare,

'*Glo* Poor Clarence did forsake his father, Warwick,  
 Ay, and forswore himself,—which Jesu pardon '

*Q Mar* Which God revenge '—RICHARD III, act 1 sc 3 "[1 135-7] '  
 A. Dyce

In this *Vittoria Corombona*, p 45, ed Dyce, the madness of Cornelia, her singing—with prose remarks intersperst—and her flowers, seem suggested by Ophelia's—according to Steevens's reference to *Hamlet*, IV v, in Dyce—

"*Cor* O reach mee the flowers  
*Moo* Her Ladships foolish *Wom* Alas ' hei griet  
 Hath turn'd her child againe *Cor* You're very wellcome  
 Their's rosemaie for you and rue for you,  
 Hearts-ease for you (Quarto, sign L) " 2

Dyce also says that Reed calls Cornelia's

"here's a white hand  
 Can blood so soon be wash'd out?" p 45, col 2,

<sup>1</sup> Reed, as cited by Dyce, compares the following lines in *The White Devil*, p 39, col 1—

*Cor* Fetch a looking-glass, see if his breath will not stain it or pull  
 some feathers from my pillow, and lay them to his lips Will you lose  
 him for a little pains-taking?

with "Shakespeare in *King Lear*, A. 5 sc 3—

'Lend me a *looking-glass*,  
 If that her breath will *mist* or *stain* the stone,  
 Why, then she lives  
*This feather stirs*, she lives ' "

<sup>2</sup> "He [a Gardener] cannot endure a great frost, for that kils his Rose-  
 mary, and makes him rue for it the chiefe flower in his Garden is  
 heartease, because tis very scarce in the world ' 1635 Wye Sal'onstall  
*Picturæloquentes* (2nd ed), sign F 11, back

"an imitation of Lady Macbeth's sleeping soliloquy," and that Reed charges Webster with imitating part of the following dudge from the well-known passage in Shakspeare's *Cymbeline*, IV ii 224, "The ruddock would With charitable bill," &c —

"Call for the robin red breast and the wren,  
Since o'er shady groves they hover,  
And with leaves and flowers do cover  
The friendless bodies of unburied men," &c

### *The Duchess of Malfi*, ab 1616

The *Duchess of Malfi*, "first produced about 1616," and printed 1623, has many echoes of Shakspeare Dyce compares Puck's "I'll put a girdle round about the earth," *M N Dr*, II ii, with Webster's

"He that can compass me, and know my drifts,  
May say he hath put a girdle 'bout the world,  
And sounded all her quick-sands" (III i)—*Works*, p 75, col 1

Webster's "He could not abide to see a pig's head gaping" (III ii p 78, col 2) with Shylock's "Why he cannot abide a gaping pig" (*Merchant*, IV i), Webster's

"O, the secret of my prince,  
Which I will wear on the inside of my heart" (IV ii p 80, col 1,

with Hamlet's "I will wear him In my heart's core," III ii On the following lines, IV ii p 89, col 2—

"Yet stay, heaven gates are not so highly arch'd  
As princes' palaces, they that enter there  
Must go upon their knees—"

Dyce remarks, "When Webster wrote this passage, the following charming lines of Shakspeare were in his mind —

"Stoop, boys this gate  
Instructs you how to adore the heavens, and bows you  
To a morning's holy office the gates of monarchs  
Are arch'd so high, that giants may jet through  
And keep their impious turbans on, without  
Good morrow to the sun." *Cymbeline*, Act III sc 3 "

On the end of Act IV sc ii,—when Bosola has, at her brother Ferdinand's bidding, had the Duchess and her children strangled, and Ferdinand has refused his reward and bidden him



"Get thee into some unknown part o' the world,  
That I may never see," p 91, col 1,

like King John to Hubert, after Arthur's supposed murder, "Out of my sight, and never see me more," IV 11 242,—Dyce says "In composing this scene, Webster seems to have had an eye to that between King John and Hubert in Shakespeare's *King John*, Act IV sc 2" And just after, when the strangled Duchess revives, to utter "Antonio" and "Mercy!" (p 91, col 2), Dyce remarks, "The idea of making the Duchess speak after she had been strangled, was doubtless taken from the death of Desdemona in Shakespeare's *Othello*, Act V last scene" The latter is due to Desdemona's having been beaten nearly to death with a stocking full of sand, in the foundation story of the play, and not smothered (once and for all, as it ought to be,) as Shakespeare makes her

In Act V sc 11 of the *Duchess of Malfi*, p 93, col 2, Ferdinand says, "What I have done, I have done I'll confess nothing", and Dyce notes "Like Iago's

'Demand me nothing what you know, you know,  
From this time forth I never will speak word'  
*Othello*, Act V last scene"<sup>1</sup>

Again, on the Cardinal's speech to Julia, in the *Duchess*, V 11 p 96, col 1—

"Satisfy thy longing,—  
The only way to make thee keep my counsel  
Is, not to tell thee"

Dyce comments "So Shakespeare, whom our author so frequently imitates

'and for secrecy,  
No lady closer, for I well believe  
Thou wilt not utter what thou dost not know

First Part of *Henry IV*, Act II sc 3"

Lastly, Malatesti's "Thou wretched thing of blood," V v p 101, col 1, is compared by Dyce with Shakespeare's "from face to face He was a thing of blood" *Coriolanus*, Act II sc 2

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<sup>1</sup> On the Cardinal's speech to the Doctor, a little lower down, "How now! put off your gown!" Dyce remarks, "A piece of buffoonery similar to that with which the Grave digger in *Hamlet* still amuses the galleries, used to be practised here, for in the 4to of 1708, the Doctor, according to the stage direction, '*puts off his four cloaks, one after another*' What preceded was written in 1830 since that time, the managers have properly restricted the Grave digger to a single waistcoat" A later note of this kind is in Mr Hall Phillips's *Mem on Hamlet*, p. 68-9

In the *Devil's Law-Case*, 1623, Dyce says, on Webster's "O young quat," II 1, p 115, col 2, "Quat means originally a pimple Compare Shakespeare, 'I have rubb'd this *young quat* almost to the sense,' *Othello*, Act V sc 1"

In Webster's *Appius and Virginia*, date unknown, but printed in 1654, occurs the passage,

"The apparel and the jewels that she were,  
More worth than all her tribe," IV 1, *Works*, p 171, col 2,

and Dyce notes that this "Reads like a recollection of Shakespeare,

'Whose hand,  
Like the base Indian, threw a pearl away,  
Richer than all his tribe' *Othello*, Act V sc 11"

Again, in *Ap and Vir*, V iii p 179, col 1, Virginius's line "This sight hath stuffen'd all my operant powers" is compared by Dyce with Hamlet's father's "*My operant powers* their functions leave to do," *Hamlet*, III 11 In *Westward Ho*, V iv, Tenterhook's "Let these husbands play mad Hamlet, and cry Revenge," p 241, col 2, has been separately noted, p 182 Several other uses in common of phrases by Webster and Shakespeare occur

In *Northward Ho*, 1607, IV 1 p 268, col 1—by Dekker and Webster—Dyce compares the Servingman's "Here's a swaggering fellow, sir, that speaks not like a man of God's making," with the Princess's "He speaks not like a man of God's making" in *Love's Labour's Lost*, Act V sc 11, and Bellamont's words to Doll (p 269, col 2), "Would I were a young man for thy sake," with Shallow's "Would I were young for your sake, Mistress Anne!" *Merry Wives*, I 1

Mr Hall-Phillipps (*Mem on Hamlet*, p 62 3) thinks that "there is another allusion to Shakespeare's tragedy [*Hamlet*] in the following lines in Fletcher's *Scornful Lady*,<sup>1</sup> 1616,"—

"Sa[ull, the Steward] Now must I hang my selfe, my friends will looke  
for't

Eating and sleeping, I doe despise you both now

I will runne mad first, and if that get not pittie,

Ile drowne my selfe to a most dismall ditty" (*Fins Actus tertij sign G*)

But, tho' he quotes from Q1 the Stage-direction 'Enter Ofelia playing on a lute, and her haire downe singing,' ed. 1603, I doubt the allusion to her

—F J F

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<sup>1</sup> A Comedie / As it was Acted / with great applause / by / the Children  
of Her Maiesties / Reualls in the Blacke / Fryers /

[From *The Academy*, Aug 23, 1879, p 142]

1603

## FATHER PARSONS, FALSTAFF, AND SHAKSPERE

Ilkley Aug 18, 1879

Since my letter upon this subject (*ACADEMY*, March 8, 1879), I have ascertained that some copies of the third volume of Parsons' *Three Conversations* have a division headed "Of th' Examen of the first Six Monthes," in which occurs the following passage —

"The second moneth of *Felruary* is more fertile of rubricate Martyrs, then *January*, for that yt hath eight in number, two Wickliffians, *Syr John Oldcastle*, a Ruffian-Knight as all England knoweth, and commonly brought in by comediantes on their stages he was put to death for robberyes and rebellion under the forefaid K Henry the Fifth, and *Sir Roger Onely*, Priest-martyr," &c

The dedication of the third volume is dated 1603 I doubt whether this is the passage to which allusion is made by Speed in his *History of Great Britaine* Except in the number of the page it does not correspond with his reference, and the language appears too indefinite to account for Speed's scornful invective against "his [Parsons] poet"

It is suggestive to note the gradual development of Oldcastle's turpitude in Parsons' book He is introduced in the first volume as a secretary who made his peace with the Church by recanting his errors In the second volume he is a traitor, and his life is "dissolute," while in the third he has blossomed into the notoriety whom "all England knoweth"

We can readily understand the indignation of Speed and the Puritans at this quoting of the authority of "comediantes," and their desire to pay him back in his own coin It was a favourite contention of Parsons (as in the *Warn-Word to Sir F Hastings*) that among the Protestants all sorts of books were allowed to be "read promiscuously of all men and women, even the Turks' *Alcaron* itself, *Machevile* and *Boden* tending to atheisme, and bawdy *Boccace*, with the most *pestilent English Pallace of Pleasure*<sup>1</sup> (all forbidden among us Catholyks)"

Another point about Oldcastle wants clearing up What were his personal relations to Henry V? Speed says of him that "he was a man strong and valorous, and in especiall favour with his Prince" (*History of Great Britaine*, 1627, p 637), and again calls him *par excellence* "his [the King's] knight"

C ELLIOT BROWNE

<sup>1</sup> Is there any evidence that Painter's *Palace of Pleasure* was officially forbidden to English Catholics? It was of course mainly a compilation from authors who were upon the *Index*.

## \*MICHAEL DRAYTON, 1603

Such one he was, of him we boldly say,  
 In whose rich soule all soveraigne powers did sute,  
 In whom in peace th' elements all lay  
 So mix'd as none could soveraignty impute,  
 As all did governe, yet all did obey,  
 His lively temper was so absolute,  
 That t' seemd when heaven his modell first began,  
 In him it shewd perfection in a man

*The Barrons Wars in the raigne of Edward the  
 second, 1603 Stanza 40, p 61*

[The *Barons Wars* was an enlargement of *Mortimeriados*, an historical poem published by Drayton in 1596, and the above passage is one among the fresh additions. In four following editions the stanza remained unchanged, but in that of 1619, canto 3, stanza 40, he altered it thus

“He was a Man (then boldly dare to say)  
 In whose rich Soule the Vertues well did sute,  
 In whom, so mix'd, the Elements all lay,  
 That none to one could Sou'raigntie impute,  
 As all did gouerne, yet did all obey,  
 He of a temper was so absolute,  
 As that it seem'd, when Nature him began,  
 She meant to shew all, that might be in Man ”

(I am unable to see a copy of the edition of 1619, but give this on the authority of Mr Aldis Wright )

*Julius Caesar* was produced by 1601 (as fixed by Weever's *Mirror of Martyrs*, before, p 94), and these lines nearly resemble the description of Brutus,—

“His life was gentle, and the elements  
 So mix'd in him that Nature might stand up  
 And say to all the world ‘This was a man ’”—*Act V sc v*

But though some have supposed that Drayton here borrowed from Shakespeare, Mr Aldis Wright, supported by Mr Grant White, has pointed out that "the old physiological notion of the four humours which entered into the composition of man, their correspondence to the four elements, and the necessity of an equable mixture of them to produce a properly balanced temperament, was so familiar to writers of Shakespeare's day that in giving expression to it they could hardly avoid using similar if not identical language" (Clarendon Press edition of *Julius Caesar*, 1878, pp vii, 203) This is well illustrated by Mercury's description of Crites in a play of Ben Jonson's, acted in 1600—"A creature of a most perfect and divine temper One, in whom the humours and elements are peaceably met, without emulation of precedence \* \* in all, so compos'd and order'd, as it is cleare, *Nature* went about some full work, she did more than make a man, when she made him" (*Cynthia's Revells*, Act II, sc iii) Many examples confirming the same thing are given in Skeat's Notes to *Piers Plowman*, Part IV, pp 216, 217, Early English Text Society, 1877, and in the Note to Tale XXXV (Add MS 9066) of *Gesta Romanorum*, ed Herrtage, E E T S, 1879

See other instances of similar concurrence of Shakesperian phraseology, after, I M, 1623, *not* L T S]

## \* HENRY CHETTLE, 1603

Nor doth the filver tonged *Melicer*,  
 Drop from his honied muse one fable teare  
 To mourne her death that graced his defert  
 And to his laies opend her Royall eare  
 Shepheard, remember our *Elizabeth*,  
 And fing her Rape, done by that *Tarquin*, Death

*Englands Mourning Garment* [anon n d (1603)  
 4to ] sign D 3  
*Reprinted in Allusion-Bools, I, New Sh Soc*, 1874,  
 f<sup>o</sup> xiii, 98

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Strictly speaking, *Englands Mourning Garment* is undated and anonymous. But *The order and proceeding at the Funerall, &c* (which follows the main work), has the date of Queen Elizabeth's burial, "28 of April, 1603," and the postscript thereto, "To the Reader," is signed "Hen Chettle."

It is probable that Chettle had more rhyme than reason in calling Shakespeare *Melicer*. No allusion could have been intended to the story of Palæmon. C M I

*Anonymous, 1603*

You Poets all brave *Shakspeare, Johnson, Greene,*  
 Bestow your time to write for Englands Queene  
 Lament, lament, lament you English Peeres,  
 Lament your losse posselt so many yeeres  
 Returne your songs and Sonnets and your faves  
 To set foorth sweete *Elizabeth[a]*'s praise  
 Lament, lament, &c

*A mourneful Dittie, entituled Elizabeth's losse, together with a  
 welcome for King James [Anon and Heber Collection of  
 Ballads and Broad-sides in possession of S Christie Miller see  
 Shakespeare Allusion-Books, p 117 (New Shakespeare Society, 1876) ]*

---

The Green mentioned here is Thomas Green, not the more famous Robert. The author of this ballad is unknown. It was first noticed by Mr J P Collier in his Edition of Shakespeare, 1844, vol 1, p cxciv, note C M I.

\*I C, 1603

Of *Helens* rape and *Troyes* beleiged *Towne*,  
 Of *Troilus* faith, and *Cressids* falsitie,  
 Of *Rychards* stratagems for the english crowne,  
 Of *Tarquins* lust, and *lucrece* chastitie,  
 Of these, of none of these my muse nowe treats,  
 Of greater conquests, warres, and loves she speakes

*Saint Marie Magdalens Conversion* 1603, sign A 3 [46a]

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[These lines, cast in the same mould as Chester's, before, p. 123, contain a more certain allusion to Shakspeare than these, inasmuch as they may refer to three of his works. *Troilus and Cressida* is believed to have been out in 1603, though not printed till 1609 (Dowden's *Sh. Primer*, 127, 128). *Richard III* was first printed in 1597, *Lucrece* in 1594. L T S.]



## JOHN DAVIES OF HEREFORD, 1603

W S R B  
 Simonides  
 said that paint-  
 ing is a dumb  
 Poesy, & Poe-  
 sy a speaking  
 painting

Roscus was  
 said for his ex-  
 cellency in his  
 quality, to be  
 only worthe  
 to come on  
 the stage and  
 for his hone-  
 sty to be more  
 worthy then to  
 come thereon

*Players*, I love yee, and your *Qualitie*,  
 As ye are Men, *that* pass time not abus'd  
 And some I love for *a painting, poesie*,  
 And say fell *Fortune* cannot be excus'd,  
 That hath for better *uses* you refus'd  
*Wit, Courage, good shape, good partes*, and all good,  
 As long as al these *goods* are no *worse* us'd,  
 And though the *stage* doth staine pure gentle *bloud*,  
 Yet some generous yee are in *minde* and *moode*

*Microcosmos The Discovery of the Little World,*  
*with the Government thereof* 1603, p 215 [4to]  
 Reprinted by Rev A B Grosart, in the Chertsey  
 Worthies Library, 1878

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Just as *Diusus* and *Roscio* are associated by Marston (see before, p 52),  
 so here we find W S and R B [Shakespeare and Richard Burbage] in  
 company, and the text of both passages is sufficiently explicit to show  
 whom Davies had in mind. Possibly, too, in the former he had been  
 thinking of Hamlet's description of the player's vocation C M I

## WILLIAM CAMDEN, 1603

These may suffice for some Poeticall descriptions of our ancient Poets, if I would come to our time, what a world could I present to you out of Sir *Philipp Sidney*, *Ed Spencer*, *Samuel Daniel*, *Hugh Holland*, *Ben. Johnson*, *Th Campion*, *Mich Drayton*, *George Chapman*, *Iohn Marston*, *William Shakespeare*, and other most pregnant wits of these our times, whom succeeding ages may justly admire

*Remaines concerning Britaine* (1st edition) 1605 [4to]  
*Poems*, p 8

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[The Epistle Dedicatorie is dated "From my Lodging xii Iunii, 1603 Your worships assured M N" Though Camden did not publish his *Remaines* till 1605, he must have had it in manuscript before he could get his friend "M N" in 1603 to write an Epistle dedicatory for it L T S]

## THOMAS DEKKER, 1604.

Oh lamentable! neuer did the olde bukind tragedy beginne  
till now for the wiues of those husbands, with whom she had  
playd at fast and loote, came with nayles sharpened for the  
nonce, like cattles, and tongues forkedly cut like the fings of  
adders, first to scratch out false Cressidaes eyes, and then (which  
was worse) to worry her to dath with scolding

*The | Wonderful yeare | 1603 | wherein is shewed the picture  
of London, ly |ing sicke of the Plague [1604?]  
sig E 4*

---

"False Cressida" seems to be an allusion to Shakspeare, whose *Troilus* was composed 1603-4. The pamphlet is very interesting. Here we read of a cobbler in his leathern apron, who stroked his beard like "some graue headborough," who lived "altogether amongst wicked soales," whose provident care always was "that euery man and woman should goe vpriht," and who put his finger on his lip and cried *paucos palabros*,—all of which reminds us of passages in Shakspeare. *Jeronimo* is referred to, sig E 4, and "stalking Tamberlaine," sig D. *The Wonderful Year* is now acknowledged to be Dekker's from his claim in the *Seven Deadly Sins* (Grosart's edition, 11, 12) M

## JOHN MARSTON, 1604

[Enter Mendoza]

*Celfo* Hee's heere*Malevole* Give place*Illo, ho, ho, ho* ' arte there, old true peny ? [Exit Celfo]Where haft thou spent thy felfe this morning ? I lee flattery in  
thine eyes, and damnation i' thy foule Ha ye huge Rascal !*The Malcontent*, Act III Sc III

---

Cf *Hamlet*, I v ll 118, 150 [This and similar quotations show the fame and reputation of Shakespeare, being popularly known lines quoted or imitated for the purpose of causing a good humoured laugh at their misappropriation Malone (vol II p 356) long ago said that Marston has in many places imitated Shakespeare, and that this is the case, any one, with a previous moderate knowledge of Shakespeare, who reads his plays, will at once acknowledge B N] (See note after, p 176 See other extracts from Marston, pp 32, 52, 108 also Appendix B)

[Two editions of *The Malcontent* appeared in 1604, the second augmented by Marston, with an Induction by Webster The above quotation is from the first edition

In Webster's *Induction* Sly begins a speech, much like Osric in *Hamlet* (Act V sc II), with the phrase, "No, in good faith, for mine ease"

*Hamlet* was entered on the Stationers' Register in July, 1602, but was not printed (quarto) till 1603 See, however, Gabriel Harvey's note, before, p 56 L T S]

## JN MARSTON, 1604

Men[doxa (*speaking of the Duchesse, and after much other praise, (ays)*)] in body how delicate, in soule how wittie, in discourse how pregnant, in life how warie, in favours how iudicious, in day how fociable, and in night how ? O pleafure unutterable !

*The Malcontent* / Augmented by *Marston* / With the Additions played by the Kings / Maiesties servants / Written by *Thom Webster* / 1604 / At London / Printed by V S for William Aspley, and / are to be sold at his shop in Paules / Church-yard / Actus Primus Scena Quinta sign C, back (Act I sc 1, end Webster's *Worls*, ed Dyce, 1871, p 333, col 2)

Dyce notes, "The author had here an eye to the well-known passage of Shakespeare,—'What a piece of work is man ! How noble in reason, how infinite in faculties ! in form, and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a god ! the beauty of the world ! the paragon of animals !' *Hamlet*, Act II sc 11"

And in an earlier part of this scene, p 330, col 2, Malevole uses the phrase "Pompey the Huge," which Dyce notes is Shakspeare's in *Love's Labour's Lost*, Act V sc 11, 'Greater than Great, great, great, great Pompey ! *Pompey the Huge* !' In Act III sc 11 p 345, on Malevole's "Entic'd by that great bawd, opportunity," Dyce quotes from Shakspeare's *Lucrece*,—as he does for Ford's like lines, p 118, below,—

"O *Opportunity*, thy guilt is great !  
Thou foul abettor ! thou notorious *bawd* !"

Steevens's identification of Oseric's "No, in good faith, for mine ease," in Webster's (?) Induction to *The Malcontent*, and of Mendoza's "Illo, ho, ho ho ! art there old truepenny ?" III 11, p 346, col 1, are given before, p 129, and should have Steevens's name to them. Malone too had (I find, *Variorum Shakspeare*, 1821, xvi 412) spotted the Oldcastle allusion (see p 136 below) before I saw it in the Percy Soc reprint and sent it to Dr Ingleby.

I think that we may likewise fairly see echoes of Shakspeare in at least the following 'Damnation' and 'traps to catch polecats' bits from this *Malcontent* of Marston's

- Aur* lookewhere the base wretch comes  
*ib* *Scena Sexta* sign C back
- Men* God night to-morrow morne  
 [*Exit Mendoza*]
- Mal* I, I wil come, fiendly Damn-  
 ation,<sup>1</sup> I will come  
*Actus Secundus, Scena Quinta*  
 sign D 4 back
- Maq* On his troth la beleewe him  
 not promise of matrimony by  
 a yong gallant, to bring a virgin  
 Lady into a fooles paradise of  
 his troth la, beleewe him not, traps to  
 catch polecats  
*Actus Quintus, Scena Quarta*  
 sign H 4 back
- Quee* But looke where sadly the  
 poore wretch comes reading  
*Hamlet, Q 2 II 11 168*
- Ju* Auncient damnation, ô most  
 wicked fiend  
*Rom & Jul III v 245*
- Pol* Doe you believe his tenders,  
 as you call them ' 103  
 Marry I will teach you, thinke your  
 selfe a babie  
 That you have tane these tenders  
 for true pay  
 Which are not stealing 107  
 Doe not belicve his vowes, for they  
 are brokers 127  
 I, spring[es] to catch Wood-  
 cockes 115  
*Hamlet, I iii Quarto 2*

---

<sup>1</sup> "make her a great woman and then cast her off tis as common, as  
 naturall to a Countier, as jelosie to a Citizen pride to a Tayler, or an  
 empty handbasket to one of these sixpenny damnations"

*ib* sign H 4 back F J F

## JOHN MARSTON, 1604.

*Fer[nexe]* Your fmiles haue bin my heauē, your frowns my  
hel,

O pittie then, Grace should with beautie dwell

*Maq[uerelle]* Reasonable perfect, bir-lady

*The / Malcontent / By Iohn Marston / 1604 / sig C*

---

From *Midsummer Night's Dream*, I 1, 207-8

O, then, what graces in my love do dwell,  
That he hath turn'd a heaven into a hell !

Noted by Chas A Herpich in *Notes and Queries*, 10th Series, I p 6  
Maquerelle's "Reasonable perfect" may refer to the imitation of  
Shakspeare M ]

## ANTHONY SCOLOKER, 1604

It<sup>1</sup> should be like the *Never-too-well* read *Arcadia*, where the  
*Prose* and *Verse* (*Matter* and *Words*) are like his *Mistresses* eyes,  
 one full excelling another and without *Corwall* or to come  
 home to the vulgars *Element*, like *Friendly Shakespeare's Trage-*  
*dies*, where the *Commedian* rides, when the *Tragedian* stands on  
 Tip-toe Faith it should please all, like Prince *Hamlet* But in  
 fadnellē, then it were to be feared he would runne mad Infooth  
 I will not be moone-ficke, to please nor out of my wits though  
 I displease all

(*Epistle to the Reader*)

\* \* \* \*

[*Daiphantus* in love] To quench his thirst  
 Runs to his Inke-pot, drinckes, then stops the hole,  
 And thus growes madder, then he was at first  
*Taffo*, he finds, by that of *Hamlet*, thinkes  
 Tearmes him a mad-man than of his Inkhorne drinks  
 Calls Players fooles, the foole he judgeth wifest,

\* \* \* \*

Puts off his cloathes, his shirt he onely weares,  
 Much like mad-*Hamlet*, thus as *Paffion* teares

(*sign E 4, back*)

*Daiphantus, or the Passions of Love* 1604 [4to] Reprinted for  
 the *Roxburghe Club* in 1818

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<sup>1</sup> "It," that is, an "Epistle to the Reader," should be like, &c

[The last two lines give a curious glimpse of how *Hamlet* appeared on the stage in Shakespere's day, the writer probably means that he wore nothing over his shirt, or, as we should say, appeared "in his shirt sleeves"]  
 L T S]



## ANTHONY SCOLOKER, 1604.

- (1) *Fortune*, Oh be so good to let me finde  
A Ladie liuing, of this constant minde

Oh, I would weare her in my hearts heart-gore,  
And place her on the continent of starres

Sig E, st 3, 4

\* \* \* \* \*

- (2) As a black vaile vpon the wings of morne,  
Brings forth a day as cleere as *Venus* face,  
Or, a faire Iewell by an *Ethiopia* woine,  
Inricheth much the eye, which it doth grace,  
Such is her beautie, if it well be told,  
Plac't in a Iettie Chariot set with gold

Sig B4, st 4.

*Daiphantus, or The Passions of Loue, by An[thony] Sc[o-  
loker] Gentleman* 1604 4to Sigs E and B 4

1 For *gore* read of course *core* Mr Hl-Phillipps in his *Memoiranda on Hamlet*, p 54,<sup>1</sup> says—"the corresponding passage in Shakespeare [III 11 79—9] being found in the edition of 1604, not in that of 1603" The character of the lady he desires, should be, it may be remarked, as constant in love as Hamlet says that Horatio is in his whole character

2 As also line 3 resembles that in *Rom and Jul* (I 5), so also the general thought and wording are similar, and Scoloker in his Dedication says—"Also if he [Scoloker] haue caught vp half a Line of any others, It was out of his *Memorie*, not of any ignorance"

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<sup>1</sup> He (*Mem on Hamlet*, p 54) quotes both stanzas in full, and prints *Will learne them action*, in italics —P A LYONS.

I am inclined also to increase the quotation, No 2 on p 133, above, by one line—

“ Calls Players fooles, the foole he iudgeth wisest,  
Will learne them Action out of *Chancer's* Pander ”

I would do this because there appears to me to be here a remembrance of Hamlet's speech to the players I the more think so, because there are other bits, besides the run of the story, which show remembrances of the play of *Hamlet* See, for instance, st 4, ll 1—4, Sig F, and st 4, Sig E 4, back

Dr A B Grosart would print a much longer extract from *Daiphantus* than that already given (above, p 133), but though interesting to the Shakespeare student in other ways—as is indeed the piece generally—the two stanzas and these two bits give all that the object of these volumes requires

When also Dr. Grosart quotes the “in his shirt” as proof determinative that Hamlet was then considered mad, I would note that it does not do so, for whether Hamlet's madness were real or assumed, he would dress in character, indeed the more so if the madness were assumed —B N

[There are two Revenge passages in Scoloker's book, but they can hardly allude to *Hamlet* —

“ Then like a spirit of pure Innocence,  
Ile be all white and yet behold Ile cry  
Reuenge, Oh Louers this my sufferance,  
Or else for Loue, for Loue, a soule must die ”  
Sig F, st 4, ll 1—4

“ Who calls me foith from my distracted thought ?  
Oh Serberus, If thou, I piethy speke ?  
Reuenge if thou ? I was thy Riual ought,  
In purple gores Ile make the ghosts to reake  
*Vitullia*, oh *Vitullia*, be thou still,  
Ile haue reuenge, or harrow vp my will ’  
Sig E4, back, st 4 —P A L.]

*Anonymous, 1604.*

*Sig Shuttlecock*

Now *Signiors* how like you mine Hoft<sup>r</sup> did I not tell you he was a madde round knave, and a merrie one too and if you chaunce to talke of fatte Sir *John Old-castle*, he wil tell you, he was his great Grandfather, and not much unlike him in Paunch if you marke him well by all descriptions

*The Meeting of Gallants at an Ordinarie or, The Walkes in  
Powles 1604, sign B 4, back [Unique copy in Bodleian Library  
Edited for the Percy Society by F O Halliwell, in Early English  
Poetry, vol v 1841, p 16]*

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See 15 to Oldcastle and Falstaff, *note*, p 509 C M I

## \* T M , 1604

Whereupon entered maſter Burlebell, the royal ſcrivener, with deeds and writings hanged, drawn, and quartered for the purpoſe \* \* \* (p 569) Well, this ended, maſter Burlebell, the calves'-ſkin ſcrivener, was royally handled, that is, he had a royal put in his hand by the merchant And now I talk of calves'-ſkin, 'tis great pity, lady Nightingale, that the ſkins of harmleſs and innocent beaſts ſhould be as inſtruments to work villany upon, entangling young novices and fooliſh elder brothers, which are caught like woodcocks in the net of the law (p 572)

\* \* \* \* \*

I appeared to my captain and other commanders, kiſſing my left hand, which then ſtood for both (like one actor that plays two parts) \* \* Nevertheless, for all my lamentable action of one arm, like old Titus Andronicus, I could purchaſe no more than one month's pay for a ten month's pain and peril (p 590)

*Father Hubbard's Tales or the Ant, and the Nightingale*  
1604 [Second edition, 4to]

*Reprinted among the Works of Thomas Middleton by Rev*  
*A Dyce, 1840, Vol V, pp 547-603, from which these*  
*extracts are taken*

[The second edition of this tract (copies of which are in Bridgewater House, and in Malone's collection in the Bodleian) was "*Printed by T C for Wilham Cotton, and are to be solde at his Shop neare adjoyning to Ludgate*" "The first edition," says Mr Dyce, "in which several verses and the whole of 'The Ants Tale when he was a scholar' are omitted, made its appearance during the same year in 4to, entitled *The Ant and the Nightingale or Father Hubbards Tales* London Printed by T C for B<sup>ro</sup> Bushell, and are to be solde by Jeffrey Chalton, at his Shop at the North doore of Pauls \* \*

"Mr J P Collier (*Bridgewater House Catalogue*, p 199 [see *Bibl Cat* 1, 537]) mentions it as the *second* edition, but a careful examination of both the impressions has convinced me that it is the *first*" (vol v p 549) Dyce assigns the tract to Thomas Middleton on account of "expressions which remind us strongly of his dramatic dialogue" (Preface, vol 1 p xviii), as well as the signature T M Mr W C Hazlitt thinks the author was

Thomas Moffat But if Mr J P Collier is right in identifying T Moffat of the poem on *Silkworms* in 1599 with Dr Mouffet, and this Dr Mouffet is the man that wrote the *Theater of Tracts* in Topsell's *Fourfooted Beasts* and dedicated it to Q Elizabeth (see Rowland's preface), then the style of these books shows he is not our T M

The first passage, referring to a scene at the lawyer Prospero's, where a young man had signed away his estate, may perhaps be taken as a recollection of Cade's speech in 2 *Henry VI*, Act IV, sc 11 —

"*Dick* The first thing we do, let's kill all the lawyers

*Cade* Nay, that I mean to do Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment! that parchment, being scribbled o'er, should undo a man? Some say the bee stings, but I say 'tis the bee's wax, for I did but seal once to a thing, and I was never mine own man since"

On the second passage, that on *Titus Andronicus*, Dyce says "See the tragedy so called, which, though now printed among the works of Shakspeare, was assuredly written by some other dramatist—probably, by Marlowe. In Act III, sc 1, Aaron cuts off the hand of Titus, and in Act V, sc 11, the latter says,

"How can I grace my talk,

*Wanting a hand to give it action?"*

The *Tales* have other passages which may possibly be echoes of Shakspeare, but most likely are not the poet's "carnation silk riband" and the "remuneration" he did not get, p 602, have these terms in common with Costard's "How much carnation ribbon may a man buy for a remuneration?" *L L Lost*, III, 1

"kings in that time

Hung jewels at the ear of every rhyme," p 599,

may refer to Romeo's rhapsody, the battle and "points once let down" to Poin's joke on Falstaff in 1 *Henry IV*, II iv 238 9 "the submissive flexure of the knee," p 566, to Henry V's "flexuie & low bending" (IV 1 272), and Hamlet's "crook the pregnant hinges of the knee," &c, but all these were no doubt common to the Elizabethan world. And we surely cannot adopt the suggestion (*Athenæum*, Sept 14, 1878) that the passage on p 374, praising the *nest* of boy actors at the Blackfriars,<sup>1</sup> was a recollection of the "aery of children" sneered at by Shakspeare (in a passage of *Hamlet* not in the Quartos, but first printed in 1623), when we find that T M applies the term *nest* also to "a *nest* of ants," who typify man (p 562), "a whole *nest* of pinching bachelors," p 577, and "my honest *nest* of ploughmen," p 580 F J F]

<sup>1</sup> "if his humour so serve him, to call in at the Blackfriars, where he should see a nest of boys able to ravish a man," p 574. [Compare, too, Jonson's "nest of antiques," *Bartholomew Fair*, Induction, leaf 3 L T S]

## SIR WALTER COPE, 1604

Sir,

I have sent and bene all thys morning huntyn g for players  
 Juglers & Such kinde of Creaturs, but fynde them harde to finde,  
 wherfore Leavinge notes for them to seeke me, burbage ys come,  
 & Sayes ther ys no new playe that the quene hath not feene, but  
 they have Revyved an olde one, Cawled *Loves Lalore lost*, which  
 for wytt & mirthe he fayer will please her excedingly And  
 Thys ys apointed to be playd to Morowe night at my Lord of  
 Sowthamptons, unless yow send a wrytt to Remove the Corpus  
 Cum Cauia to your howse in ftrande Burbage ys my meffenger  
 Ready attendyng your pleasure

Yours most humbly,

WALTER COPE

*Letter dated "From your Library," written by Sir Walter Cope,  
 addressed "To the right honorable the Lorde Vycount Cranborne  
 at the Courte" Endorsed 1604, Sir Walter Cope to my Lord  
 Hatfield House MSS See Third Report of the Royal Commission  
 of Historical Manuscripts 1872 p 148*

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[“The quene” here mentioned is Anne of Denmark, the Queen of James I  
*Loves Labours Lost* was first published in 1598 (4to), “newly corrected and  
 augmented” It is supposed by many critics to be Shakespere’s first play,  
 written about 1588-90 L T S]

I. C, 1604 *circa*

- Who'e're will go unto the preſſe may fee,  
 The hated Fathers of wilde balladrie  
 One ſings in his baſe note the River Thames  
 4 Shal found the famous memory of noble king *James*,  
 Another ſayes that he will, to his death,  
 Sing the renowned worthineſſe of ſweet *Elizaleth*,  
 So runnes their verſe in ſuch diſordered ſtraine,  
 8 And with them daie great majeſty prophane,  
 Some dare do this, ſome other humbly craves  
 For helpe of Spirits in their ſleeping graves,  
 As he that calde to *Shakeſpeare, Johnſon, Greene*,  
 12 To write of their dead noble Queene,  
 But he that made the Ballads of oh hone,  
 Did wondrous well to whet the buyer on  
 Theſe fellowes are the ſlaunderers of the time,  
 16 Make ryming hatefull through their baſtard rime  
 But were I made a judge in poetry,  
 They all ſhould burne for their wilde hereſie

*Epigrames Served out in 52 ſeverall Diſhes for every man to taſt  
 without ſurfeting (From Malone's Copy in the Bodleian Library )  
 Epig 12, ſign B [n d 12mo ]*

The compiler is indebted to Mr J O Halliwell-Phillipps for this curious epigram, which was overlooked by Malone's continuator. Malone ſaw in this epigram an alluſion to *Englandes Mourning Garment* (See p 123 )

[It is difficult to fix the date of the epigram. Line 4, ſpeaking of the "famous memory" of James, ſeems to point to the time of his death, March 1625, but the printer of the volume, G Elde, died before 13th November, 1624. Line 11 refers to the *Mournful Dittie*, before, p 124, and this, coupled with the poſſible reference to *England's Mourning Garment*, and with the appearance of ballads on the death of Eſſex (1601-2), containing the burden of O hone!, make it probable that 1604 is the approximate date. See *Alluſion Books*, I, New Sh Soc pp xxi, 122, note L T S.]

## THOMAS MIDDLETON, 1604—1619

1604 *The Honest Whore*, Part I (Works, ed Dyce, iii 1—122).

*Candido* No matter, let 'em when I touch her lip  
I shall not feel his kisses,<sup>1</sup> no, nor miss  
Any of her lip

*Hippolito* . I was, on meditation's spotless wings,  
Upon my journey hither<sup>2</sup>—ib IV 1 p 79

*George* 'Twere a good Comedy of Errors,<sup>3</sup> that, i' faith  
ib Act IV. sc iii p 85

1607-8 *The Family of Love*

Believe it, we saw Sampson bear the town-gates on his neck  
from the lower to the upper stage, with that life and admirable  
accord, that it shall never be equalled, unless the whole new  
livery of porters set [to] their shoulders.<sup>4</sup>

*The Family of Love* (licenst 12 Oct 1607, publisht 1608), Act I  
sc iii Middleton's Works, ed Dyce, 1840, ii 125

<sup>1</sup> "Imitated by Shakspeare in *Othello*, Act III. sc iii

'I slept the next night well, was free and merry,  
*I found not Cassio's kisses on her lips*'—REED

If there be any imitation in the case, I believe it to be on the part of  
Dekker or Middleton [to whom Henslowe assigns this play, p 3]—Dyce  
ed Middleton's Works, iii 56

<sup>2</sup> So in *Hamlet*, Act I sc 1—

"Haste, let me know it, that I, with *wings* as swift  
As *meditation*," &c —Reed Dyce's *Middleton*, iii 79

<sup>3</sup> An allusion, probably, to Shakespeare's play of that name—Dyce  
See too p 314-15, note, ib, and p 66 above

<sup>4</sup> Middleton seems to have had in his recollection a passage of Shake-  
speare's *Love's Labour's Lost*, . "Sampson, master, he was a man of good  
carriage, great carriage, for he carried the town-gates on his back, like a  
porter" Act I sc ii [1 73-5]—Dyce



(1b Act V sc iii p 203) *Mistruss Purge* Husband, I see you are hoodwinked in the right use of feeling and knowledge—as if I knew you not <sup>1</sup> then as well as the child knows his own father

---

*A Mad World, my Masters*

(Act I sc 1) *Follywit* Hang you, you have bewitched me among you <sup>1</sup> I was as well given <sup>2</sup> till I fell to be wicked <sup>1</sup> my grandsire had hope of me I went all in black, swore but a' Sundays, never came home drunk but upon fasting-nights to cleanse my stomach 'Slid, now I'm quite altered <sup>1</sup> blown into light colours, let out oaths by th' minute, sit up late till it be early, drink drunk till I am sober, sink down dead in a tavern, and rise in a tobacco-shop here's a transforination <sup>1</sup> (&c, &c)

(Act IV sc 1 p 386) Shield me <sup>3</sup> you ministers of faith and grace <sup>1</sup>

---

ab 1619 (p1 1662) *Any thing for a quiet Life*

*Lord Beaufort* And whither is your way, sir <sup>2</sup>

*Water-Camlet* E'en to seek out a quiet life, my lord

---

<sup>1</sup> Imitated from Falstaff's "I knew ye, as well as he that made ye"—Shakespeare's *Henry IV, Part I*, Act II sc iv—Dyce

With Goldstone's "Yes, at your book so hard?" Middleton's *Your Five Gallants*, Works, iii 274, Dyce compares in 3 *Henry VI*, Act V sc vi, Gloster's "what, at your book so hard," and with Pursenet's "he'd away like a chrisom," *ib* 276, Mrs Quickly's "'a made a finer end, and went away an it had been any christom child," *Henry V*, Act II sc iii

<sup>2</sup> Imitated from Shakespeare's *First Part of K Henry IV*, Act III sc iii, where Falstaff says, "I was as virtuously given as a gentleman need to be, virtuous enough swore little, dined not above seven times a-week, went to a bawdy-house not above once in a quarter of an hour, paid money that I borrowed, three or four times, lived well, and in good compass and now I live out of all order, out of all compass" Reed—Dyce's *Middleton*, ii 331, n

<sup>3</sup> See *Hamlet* ["Angels and ministers of grace defend us <sup>1</sup>" Act I sc iv]—Steevens, *ib*

To hear of a fine peaceable island

*L Beau* Whv 'tis the same you live in

*W Cam* No, 'tis so fam'd,

But we th' inhabitants find it not so

The place I speak of<sup>1</sup> has been kept with thunder

I do not look on the words "Alas, poor ghost!" in *The Old Law*—printed in 1656, and stated on its title to be "by Phil Massinger Tho Middleton William Rowley"—as borrow'd from *Hamlet*, I v 4. The young courtier Simonides is telling the old husband Lysander, that he, Simonides, has come to Lysander's house "to beg the reversion of his wife," a loose young woman, after his death "thou art but a dead man therefore what should a man do talking with thee?"

*Lysander* Impious blood-hounds!

*Simonides* Let the ghost talk, ne'er mind him!

*Lys* Shames of nature!

*Sim* Alas poor ghost! consider what the man is!"

Massinger's Works, ed Cunningham, p 571, col 2

Nor do I think anything of Mr Hall-Phillipps's suggestion, that if this "play was really written in the year 1599, as would seem from an allusion in it, those three words may have been taken from the earlier tragedy of *Hamlet*" (*Mem*, p 55). The Clerk is telling Gnotho that his (Gnotho's) wife Agatha, the daughter of Pollux, was "born in an 1540, and now 'tis 99" III 1. Massinger's *Works*, p 573, col 1. From this, the theory was started, that *The Old Law* was first written in 1599, and then recast by Massinger before his death in 1640. The internal evidence of the play seems to me against the 1599 date. Middleton died in 1626. The year of Rowley's death is not known.—F J F

The following, considering Gifford's authority, may be worth noting —

? THOS MIDDLETON, BEF 1626

*"Cook* That Nell was Helen of Greece too

*Gnotho* As long as she tarried with her husband, she was Ellen, but after she came to Troy, she was Nell of Troy, or Bonny Nell, whether you will or no

*Taylor* Why, did she grow shor[t]er when she came to Troy?

*Gnotho* She grew longer,\* if you mark the story. When she grew to be

<sup>1</sup> Evidently 'the Bermothes,' p 450

\* "This miserable trash, which is quite silly enough to be original, has

an ell, she was deeper than any yard of Troy could reach by a quarter, there was Cupid was Troy weight, and Nell was avoirdupois, † she held more, by four ounces, than Cressida "

*The Old Law, or A New Way to please you*, 1656

yet the merit of being copied from Shakespeare"—Gifford This is on the supposition that the play, which was not printed till 1656, was not acted in 1599, as has been suggested Dyce gives the title, p 1, "*The Excellent Comedy, called The Old Law, or A new way to please you By Phil Massinger Tho Middleton William Rowley* 1656," and says, "Steevens (Malone's *Shakespeare*, by Boswell (*Variorum* of 1821), ii 425) remarks, that this drama was acted in 1599, founding the statement most probably on a passage in Act iii Sc 1, where the Clerk, having read from the Church book, '*Agatha, the daughter of Pollux—born in an* 1540,' adds, '*and now 'tis* 99' Gifford (*Introd* to Massinger, p lv, 2nd ed) inclines to believe that *The Old Law* was really first acted in 1599, and that Massinger (who was then only in the fifteenth year of his age) was employed, at a subsequent period, to alter or to add a few scenes to the play. What portion of it was written by Middleton cannot be determined . . . Gifford published *The Old Law* in the 1vth vol of his Massinger "

† Old ed "*haberdepoyse*"—DYCE

## PETER WOODHOUSE, 1605

Extoll that with admiration, which but a little before thou  
didst rayle at, as most carterly And when thou fittest to con-  
sult about any weighty matter, let either Iustice *Shalloue*, or his  
Cousen, Mr *Weathercocke*, be foreman of the Iurie

Epistle Dedicatorie, sign A 2 back

The / Flea / *Sic parva componere magnus* / London /  
Printed for *John Smethwicke* and are to be solde at his  
Shop / in Saint Dunstons Churchyard in Fleet-street,  
under / the Drill 1605 /

I but true valour neuer danger sought,  
Rashnes, it selfe doth into perill thrust  
Thats onely valour where the quarrel's iust sign D  
A Shadowe of a shadow thus you see,  
Alas what substance in it then can bee  
If anything herein amuse doe seeme  
Consider, 'twas a dreame, dreamt of a dreame

## FINIS

In 1877 Dr Grosart reprinted this Poem from the unique copy in Lord Spencer's library at Althorpe, and in his Introduction, p vii, called attention to the above three bits, comparing the second with Shakspeare's 2 *Henry* VII, III ii

"Thrice is he aim'd that hath his quarrel just,"

and the third with *Hamlet*, II ii

"Gul What dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream

*Ham* A dream itself is but a shadow

*Ros* Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow"

Prof Dowden sent me the first Allusion, and later, Mr Hill -P quoted the latter part of it

The phrase "*bombast out a blank verse*" of Greene's *Groatsworth* occurs again in '*Vertues Common-wealth or The Highway to Honour*,' by Henry Crosse, 1603

"Hee that can but bombast out a blanke verse, and make both the endes rumpe together in a ryme, is forthwith a poet laureat, challenging the garland of baies" (Grosart's reprint, p 109) —E DOWDEN

## \* THOMAS HEYWOOD, 1605

*Glo* Let me awake my fleeping wits awhile  
 Ha, the marke thou aimst at *Richard* is a Crowne,  
 And many stand betwixt thee and the fame,  
 What of all that? Doctor play thou thy part,  
 Ile climbe by degrees through many a heart

*The First and Second Parts of King Edward the Fourth*  
*As it hath diuerse times been publicly Acted The fourth*  
*Impression* <sup>1</sup> *London, Printed by Humfrey Lownes*  
 Anno 1626 sign Q 2 (*Heywood's Works*, 1874, 1 135)

<sup>1</sup> The 1st edition of 1605 is in the Douce Collection at South Kensington

Heywood may have had in his mind Gloucester's lines in 3 *Henry VI*,  
 III ii 168-181

“ I'll make my heav'n to dream upon the crown,  
 And, whiles I live, to account this world but hell,  
 Until my mis shaped trunk that bears this head  
 Be round impaled with a glorious crown 171  
 And yet I know not how to get the crown,  
 For *many lives stand between me and home*  
 And I  
 Torment myself to catch the English crown  
 And from that torment I will free myself, 180  
 Or hew my way out with a bloody axe ”

E PHIPSON

T H E  
L O N D O N

Prodigall.

As it was plaide by the Kings Maie-  
sties seruants

By *William Shakespeare,*

[Device]

LONDON  
Printed by T. C. for *Nathaniel Butter*, and  
are to be sold neere *S Austins* gate,  
at the signe of the pyde Bull.  
1605.

[Of all the doubtful plays *The London Prodigall* has greatest external evidence in favour of Shakspeare's authorship, and least internal Modern criticism entirely denies that Shakspeare could have been responsible for a production so utterly alien to the spirit and form of his undoubted work. The poet's name on the title page is but another testimony to his fame as a playwright. *The London Prodigall* was printed in F 3, 1664 M.]

\* GEO CHAPMAN, BEN JONSON, J MARSTON,  
1605

*Enter Hamlet a foote-man in haste*

*Ham* What Coachman? my Ladyes Coach for shame, her  
ladiships readie to come downe

*Enter Potlinn, a Tankerd leare*

*Pot* Stooote *Hamlet*, are you madde? whether run you nowe,  
you should brushe vp my olde Misfirell

*Enter Syndesye*

*Syn* What *Potlinn*? you must put off your Tankerd and put  
on your blew coat and waite upon mistris Touchstone into the  
countrie \* \*

*Enter Mistress Fond & Mistresse Gazer*

*Fond* Come sweete Mistresse *Gazer*, lets watch here, and see  
my Lady *Flashe* take coach \* \* \*

*Fond* Shee comes, she comes, she comes

*Gaz Fond* Pray heauen bleffe your Ladiship

*Gyrtrude* Thanke you good people, my coach for the love of  
heauen, my coach? in good truth I shall swoune elle

*Ham* Coach? coach, my Ladyes coach

\* \* \* \*

*Gyr* I marle how my modest Sister occupes her  
felfe this morning, that shee can not waite on me to my Coach,  
as well as her mother<sup>1</sup>



*Quick silver* Mary Madam, thee's married by this time to Prentise Goulding, your father, and some one more, stole to church with 'hem, in all the haste, that the colde meate left at your wedding, might serve to furnish their Nuptiall table

*Eastward Hoe, Act III, Sc 2* 1605, sign D and D 2, back

[The unusual name Hamlet,<sup>1</sup> the question "are you madde?", the frequent references to the coach (possibly in reference to the anachronism committed by Shakespeare in making Ophelia call for her coach, Act IV Sc v), and the reference to the cold meate for the nuptial table, all seem to shew that Shakespeare's *Hamlet* was here pointed at *Eastward Hoe* was played by the Children of her Majesty's Revels, that "aeyr of children" of whom Rosen-crantz speaks, and who, by Shakespeare's own confession, had driven his company to travel in the country. Syndesie's call upon Potkinn to wait upon Mistris Touchstone into the country may be the Children's out-cry of triumph at having thus beaten their rivals, a suggestion which gains its point from this, that Mistris Touchstone, the mother who has successfully helped her scheming daughter to marry above her station, is immediately turned upon by that daughter and made to defer to her. The only passages in which Marston might be said to sneer at Shakespeare are these allusions to and parody on *Hamlet*, and a stage direction, also in *Lastward Hoe*, Act I Sc 1, "Enter Bettrice leading a Monkey after her." Bettrice is a dumb character, who never speaks nor does anything else. Hence Dr B Nicholson believes she is simply introduced to ridicule "Beatrice leading apes to Hell" in *Much Ado about Nothing*, and a dumb "Hero's Mother" in the same play. The name of Bettrice is never mentioned, and therefore she would be Bettrice to the spectators only because she would be dressed like Shakespeare's Beatrice.

*Eastward Hoe* was "made by" Chapman, Jonson and Marston. It is quite probable therefore that these allusions were not from Marston's pen, they may be from Jonson's. L T S.]

<sup>1</sup> It is perhaps worth noting that Hamlet, as a Christian name, was otherwise not unknown in the sixteenth century. "Hamlet Rider" occurs in the Muster Roll of Calais, about 1533-1540. *Cotton MS Faust E VII, fo 76* (in the British Museum)

## GEO CHAPMAN, &amp;c, 1605

*Enter Quickfiluer vnlaide, a towell about his necke, in his flat Cap,  
drunke*

*Quick* Eastward Hoe, *Holla ye pampered Iades of Asia*  
*Goul[ding]* Fie fellow *Quickfiluer*, what a pickle are you in?

*Quick* Pickle ' pickle in thy throat, zounes pickle  
Lend me some monye

*Gould* Ile not lend thee three pence

*Quick* Stoote lend me some money, *haft thou not Hyren here?*

Eastward / Hoe / As / It was playd in the / *Black-friers* /  
By / The Children of her Maesties Reuels / *Made by* /  
Geo Chapman, Ben Ionson, Ioh Maiston / At London /  
Printed for *William Aspley* / 1605 / Actus secundus  
Scena Prima sign B 3

As we have "*Hamlet*", are you madde?" in this play, sign D—see above, p 149—and as Quickfiluer's language, says Gifford, "like Pistol's, is made up of scraps from old plays" (B Jonson's *Works*, ed Cunningham, 2-col, 1 233, col 2<sup>r</sup>), the authors of *Eastward Hoe* no doubt allude, in the passage above, to Pistol's speeches in 2 *Henry IV*, II 14

"downe Dogges, downe Fates haue wee not *Hyren* here?" Shall  
Pack horses, and hollow-pamper'd Iades of Asia, which cannot goe but  
thirtie miles a day, compare with *Cæsar*, and with Caniballs, and Troian  
Greekes? Have we not *Hyren* here?" F J F

## G CHAPMAN, &amp;c, 1605.

*Gyr[tred] His head as white as milke, All flaxen was his haire  
 But now he is dead, And laid in his Bed,  
 And neuer will come againe    God be at your labour*

Eastward / Hoe / As / It was playd in the / *Black friers* / By  
 The Children of her Maesties Reuels / *Made by* / Geo  
 Chapman Ben Ionson Ioh Marston / At London /  
 Printed for *William Aspley* / 1605 / Actus tertii Scena  
 Secunda Sign D2

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[This is from Ophelia's    *No, no he is dead,  
   Go to thy death-bed,  
   He neuer will come again  
   His beard as white as snow,  
   All flaxen was his poll*  
 I pray God    God be wi' you  
   *Hamlet, IV vi 189—197*

H C HART ]

## JOHN MARSTON, 1605

*Tis* Then thus, and thus, so Hymen should begin —  
 Sometimes a falling out proves falling in

*The Dutch Courtesan*, as it was playd in the Blacke Friars  
 by the Children of her Maesties Reuels Act IV sc 1  
 Vol II p 164, ed Halliwell, 1856

---

Probably from Shakspeare's *Twelfth*, III 1 112—

*Perd* Hee' no' sheele none of him they two are twaine

*Hel* Falling in after falling out may make them three

Teena Rochfort Smith

*Anonymous About 1605*

Get thee to London, for if one man were dead, they will have much neede of such a one as thou art. There would be none in my opinion fitter then thyselfe to play his parts. my conceipt is such of thee, that I durst venture all the mony in my purse on thy head, to ply Hamlet with him for a wager. There thou shalt learne to be frugall (for Players were never so thriftie as they are now about London) & to feed upon all men, to let none feede upon thee, to make thy hand a stranger to thy pocket, thy hart flow to performe thy tongues promise. and when thou feelest thy purse well lined, buy thee some place or Lordship in the Country, that growing weary of playing, thy mony may there bring thee to dignitie and reputation. \* \* \*

Sir, I thanke you (quoth the Player) for this good counsell, I promise you I will make use of it, for, I have heard indeede, of some that have gone to London very meanly, and have come in time to be exceeding wealthy.

*Ratsers Ghost, or the second Part of his madde Prankes and Robberies* [n d 4to Unique copy in the Althorp Library Sign B 1]

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[This tract bears no date, but it is found in a volume of contemporary binding with several other tracts of 1603, 1604, and 1605 L T S]

Here, too, we find Burbage and Shakespere associated, as they were by Marston and by Davies. "if one man were dead" identifies the former, while, "some that have gone to London," &c, unmistakeably points to the latter.

We might have quoted as a parallel to this extract the following from  
*The Returne from Pernarus*, 1606 (played 1602, see before, p. 103)

*Students* Fyre sell good *Orpheus*, that would rather be  
 King of a mole hill, then a *Keysars* slave  
 Better it is amongst fiddlers to be chiefe,  
 Then at [a] plaiers trencher beg reliefe  
 But ist not strange this mimick apes should prize  
 Unhappy Schollers at a hirching rate  
 Vile world, that lifts them up to hve degree,  
 And treties us downe in grooving miserv  
*England* affordes those glorious vagabonds,  
 That earned earst their fardels on their backes,  
 Coursers to ride on through the gazing streeetes,  
 Sooping it in their glaring Satten sutes,  
 And Pages to attend the r maisterships  
 With mouthing words that better wits have fiamed,  
 They purchase lands, and now Esquiers are made

*Philomusus* What ere they sceme being even at the best,  
 They be but sporting fortunes scornfull jests

*Student* So merry fortune is wont from ragges to take,  
 So a ragged grove, and him some gallant make

(Actus 5, scena 1, Sign G 4, back)

[But Shakespere never was an Esquire, he was in his Will plain *William Shakespere gentleman* (See for example the extract from Edm. Howes, 1614) In his day the distinction was real. See Sir Thomas Smith, quoted in *Transactions of New Sh. Soc.*, 1877-9, Part I, pp. 103, 104. L. T. S.]

## \* SIR THOMAS SMITH, 1605

This falling away of them, \* \* hastied the last breath of the once hoped-for *Prince*, as from him that must notoriously know \* \* that his fathers Empire and Gouernment, was but as the *Poeticall Furie in a Stage-action*, compleat yet with horrid and wofull Tragedies a first, but no second to any *Hamlet*, and that now *Reuenge*, iust *Reuenge* was comming with his Sworde drawne against him, his royall Mother, and dearest Sifter, to fill up those Murdering Sceanes

*Voyage and Entertainment in Russia With the tragicall ends of two Emperors, and one Empresse, within one moneth during his being there And the miraculous preservation of the now reigning Emperour, esteemed dead for 18 years*  
1605 Sign K

## THOMAS DEKKER, 1609

[In his account of the Gipsies and their thefts, and killing of sheep, pigs, and poultry],—

The bloody tragedies of al these, are only acted by y<sup>e</sup> Women \* \* The Stage is some large Heath, or a Firre bush Common, far from any houses Upon which casting them-selves into a Ring, they inclose the Murdered, till the Massacre be finished If any passenger come by, and wondring to see such a conjuring circle kept by Hel-houndes, demaund what spirits they raise there, one of the Murderers steps to him, poysons him with sweete wordes and shifts him off, with this lye, y<sup>t</sup> one of the women is false in labour But if any mad Hamlet hearing this, smell villanie, & rush in by violence to see what the tawny Diuels are dooing, then they excuse the fact, &c

*Lanthorne and Candle light Or, The Bell-Mans second Nights-Walke Sign H 2*

## \* SAMUEL ROWLANDS, 1620

I will not cry *Hamlet Revenge* my greeves,  
But I will call *Hang-man Revenge* on theeves.

*The Night Raven Sign D 2*

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[The three previous bits were classed in Dr Ingleby's first edition as 'irrelevant,' or mistaken. But it seems to me that considering their dates, it is open to doubt whether they do not as likely refer to Shakespere's play as to the older *Hamlet*, and that therefore they are of sufficient interest to warrant my printing the extracts in full. Our authorities for the existence of the pre Shakesperian play of *Hamlet* are Nash's *Epistle* prefixed to Green's *Munaphon* (referred to in Appendix A, vol. II, and Lodge's *Wit's Miserie* (see vol. II, p. 20). Professor Dowden, agreeing with me that there is no sufficient reason for setting down the above three passages decidedly as mistaken references, or for deciding that they refer to the old *Hamlet*, remarks upon the latter, — "I think, considering the probable date of the old *Hamlet*, and the remarkable impression apparently made by the ghost crying 'Revenge,' that it is not unlikely to have been a bloody drama in which the central *motive* was revenge, and that the Hamlet of that old play was a close kinsman of the Hamlet of the *Historie* [of 1608, translated from Belleforest's *Histoires Tragiques*], capable of all kinds of vigorous action. In the old play he probably assumed his antic disposition manifestly for a purpose" (*Private letter*). He therefore thinks it possible, though not certain, that the two "revenge" passages above given may be connected with the old play. L T S.]



\* WM WARNER, 1606

O Ne *Makebeth*, who had traitrouſly his ſometimes Souereigne  
flaine,

And like a Monſter not a Man vſurpt in *Scotland* raigne,  
Whoſe guiltie Conſcience did it ſelfe ſo feelingly accuſe,  
As nothing not applide by him, againſt himſelfe he vewes,  
No whiſpring but of him, gainſt him all weapons feares he  
borne,

All Beings iointly to reuenge his Murthres thinks he ſworne,  
Wherefore (for ſuch are euer ſuch in ſelfe-tormenting mind)  
But to proceed in bloud, he thought no ſafetie to find  
All Greatneſſe therefore, ſaue his owne, his driftings did in-  
feſt \* \* \*

One *Banquho*, powrefulſt of the Peers, in popular affection  
And promeſſe greit, was murthred by his tyrannous direction  
*Fleance* therefore this *Banquhos* ſonne fled thence to Wales for  
feare,

Whome *Gruffyth* kindly did receiue, and cheriſht nobly there

Booke 15 Chap 94 of *A Continuance of Albions England*,  
1606 By William Warner, being Books 14—16 of his  
*Albions England*, ed 1612,\* p 375 6

---

As the date of Shakspeare's *Macbeth* muſt be late in 1605 or early in 1606,  
Warner may well have been led to deal with King Macbeth by the popular-  
ity of Shakspeare's play And though he in no way follows Shakspeare's  
lines, but inſtead, the chronicler's hiſtory of Fleance's amour with Griffith's

---

\* There is no copy of the 1606 edition in the British Muſeum, unleſs the  
titleleſſ *Continuance* of the 1612 copy is in fact the 1606 book (Jan 11,  
1881 )

daughter and his death for it,\* I yet believe that his introductory lines above, and specially the 'bloud' one, refer to Shakspeare's play, and his lines—

"I am in blood  
 Stept in so far, that, should I wade no more,  
 Returning were as tedious as go o'er"

*Macbeth*, III iv 136 8

The editions of Warner's *Albion's England* run thus —

1586	Part I	4 Books, 22 Chaps	with Prose Addn for Bk 2
1589	Parts I and II	6 „ 33 „	„
1592	„ (enlarged)	9 <sup>1</sup> „ 44 „	„
+ 1596	„	12 <sup>2</sup> „ 77 „	„
1597	(reprint of 1596)	12 <sup>2</sup> „ 77 „	„
1602	(enlarged)	13 „ 79 „	And a prose Epitome of the whole Historie of England

† 1606 *A Continuance* Books 14—16, ch 80—107

1612 (The Whole Work) 16 Books, 107 Chaps „

The late Prof G L Craik (died June, 1866) pointed out the Warner passage to Mr S Neil, who printed a few lines of it in his edition of *Macbeth* (1876), p 9, note (Collins's School and College Classics) Mr Joseph Knight noted the allusion independently, and I quoted the lines from his *Warner* of 1612 in the *Academy*, Jan 1, 1881, p 8, col 1 In the next *Academy*, Jan 8, Mr Neil claimed his priority —F J F

\* His son Walter afterwards goes back to Scotland, and there founds the royal strain from which James I descended

† Not in the British Museum, Jan 11, 1880

<sup>1</sup> But Bk 9, ch 44, has only 8 lines

<sup>2</sup> Bk 9 rectly for the first time It incorporates the 8 lines of ed 1592

## JOHN RAYNOLDS, 1606

[The old Hermit, entertaining his guest at meat, takes a skull  
in his hand,—]

He held it still, in his sinister hand,  
And turn'd it soft, and stroakt it with the other,  
He smil'd on it, and oft demurely faund,  
As it had beene, the head of his owne brother  
    Oft would he have spoke, but something bred delay,  
    At length halfe weeping, these words did he say

This barren scull, that here you do behold,  
Why might it not, have beene an Emperours head?  
Whose store-house rich, was heap'd with massy gold,  
If it were so, all that to him is dead  
    His Empire crowne, his dignities and all,  
    When death tooke him, all them from him did fall

\*                      \*                      \*                      \*

And might it not, a Lady sometimes ioye,  
Th'haue deckt, and trim'd, this now rainbeaten face,  
With many a trick, and new-found pleasing toy?  
Which if that now, she did behold her case  
    Although on earth, she were for to remaine,  
    She would not paint, nor trimme it up againe

Why might not this, have beene some lawyers pate,  
The which sometimes, brib'd, brawl'd, and tooke a fee,

And lawe exacted, to the highest rate ?  
 Why might not this, be such a one as he ?  
 Your quirks, and quillets, now fir where be they,  
 Now he is mute, and not a word can say

*Dolarnys Primerose, Or the first part of the passionate Hermit*  
 1606 Sign D 4, back, E In Mr Henry Huth's Library  
 Reprinted for the Roxburghe Club, 1816 [*Dolarnys*=*Raynolds*]

---

[Compare with this *Hamlet*, Act V sc 1 Raynold's verses are perhaps a closer parallel than Thomas Randolph's reminiscences of the same scene in his *Jealous Lovers*, 1632, see later, pp 361, 362

If these verses may be taken as an undoubted allusion to Hamlet, not the least interesting is the first quoted above, which describes exactly the action of Hamlet on taking up the skull in use on the stage at the present day, and may fairly be supposed to bear reference to what Raynolds and the playgoers of his day had before their eyes in the grave-digger's scene. It is to be observed that no authority for this action, the turning soft, stroking, smiling, &c., is to be found in the play itself.

The last verse given above was quoted in the *Athenæum*, May 22, 1875, and in Mr H. H. Furness' *Variorum Hamlet*, Vol I p 386. Mr Haslewood printed portions of the poem in the *British Bibliographer*, 1810, Vol I p 153. L. F. S.]

## 1606 BARNABE BARNES

I will not omit that which is yet fresh in our late Chronicles, and hath been many times represented vnto the vulgar vpon our English Theaters, of *Richard Plantaginet*, third sonne to *Richard Duke of Yorke*, who (being eldest brother next suruiuing to King *Edward* the fourth), after hee had vnnaturally made away his elder brother, *George Duke of Clarence* (whom he thought a grieuous eye-fore betwixt him and the marke at which he leuelled), did vpon death of the King his brother, take vpon him protection of this Realme, vnder his two Nephewes left in his butcherly tuition both which he cauted at once to be smothered together, within a keepe of his Maiesties Tower, at *London* which ominous bad lodging in memoriall thereof, is to this day knowne, and called by name of *the bloody Tower* Hereupon, this odious Vncle vsurped the crowne, but within little more then two yeares was depofed, & confounded in the Battell at *Bosworth* in *Leycestershire* 1485 by King *Henry* the seuenth, sent by God to make restitution of the peoples liberties, and after so long and horrible a showre of ciuill blood, to send a golden sun-shine of peace, closed vp in the princely leaues of that sweet, & modest Rose of *Lancaster*, which being worne in the beautifull bosome of Lady *Elizaleth* the daughter of King *Edward*, (late mentioned of the Family of *Yorke*) disperfed those feditious cloudes of warre which had a long time obscured our firmament of peace, banishing that sulphurous smoke of the newly deuised Cannon, with the diuine odour of that blessed inoculation of Roses yeelding by their sacred vniou the Lady *Margaret*, the first flower of that coniunction, and great Grand-

mother (as I declared) to our Soueraignes Maiestie, in these  
happy bodyes rainging ouer vs whose blessed raigne, I beseech  
God to lengthen as the dayes of heauen

*Foure Booke of Offices | Enabling Privat | persons for  
the spectall seruce of | all good Princes and Policies |  
Made and deuisei by Barnabe Barnes | London | Printed  
at the charges of George Bishop, | T Adams, and C.  
Burbie | 1606 | p 113 F J F*

WILLIAM DRUMMOND OF HAWTHORNDEN,  
1606 & 1611

*Bookes red be me, anno 1606*

*	*	*	*	*
Romeo and Julieta, tragedie [1597, 1599]				
*	*	*	*	*
Loues Labors Lost, comedie [1598]				
*	*	*	*	*
The Passionate Pilgrime [1599]				
*	*	*	*	*
The Rape of Lucrece [1594, 1598, 1600]				
*	*	*	*	*
A Midlommers Nights Dreame, comedie. [1600]				
*	*	*	*	*

*Table of my English bookes, anno 1611*

*	*	*	*	*
Venus and Adon by Shaksp [6 <sup>th</sup> and 7 <sup>th</sup> ed 1602]				
The Rap of Lucrece, idem [two eds in 1607]				
*	*	*	*	*
The Triagedie of Romeo and Julieta				
				4 <sup>d</sup> Ing
*	*	*	*	*
A Midlommers Night Dreame.				

*Extracts from the Hawthornden Manuscripts, by David Laing, Archæologia Scotica, vol iv Edinburgh 1831-2 pp 20, note, 21*

[It is curious that after 1606, the first year in which Drummond gives a list of his year's readings, up to 1614 when they end, there is no other mention of Shakespere than those above. It is also curious, especially when one looks to the dates of the editions, that all should have been read (except the *V and Ad*) in the one year of 1606. B N.] [Young Drummond was, however, staying in London in the summer of 1606 whence he went abroad, not returning till 1609, the bent of his studies would therefore naturally follow his place of residence for the time. (See *D Masson's Life*, 1873, pp 11, 14, 18) He paid fourpence for *Romeo & Juliet*, the only one of Shakespere's books to which he marks a price. L T S]

## THOMAS HEYWOOD, 1606

*Leic* But, madam, ere that day come,  
 There will be many a bloody nose, ay, and crack'd crown  
 We shall make work for surgeons

1606 Heywood's *If You Know Not Me, You Know*  
*Arden*, 2nd Part, Old Sh. Soc. ed., p. 157

---

This may refer to

'We must have bloody noses and crack'd crowns,  
 And press them current too'

1 *Hen. IV*, II iii 96

Or it may be a common phrase — W. G. Stone



THE  
PVRITAIN E

Or

THE VVIDDOVV

of Watling-ftreete

*Acted by the Children of Paules.*

Written by W S.

[Device]

Imprinted at London by G ELD.

1607.

[*The Puritaine* was entered in the *Stationers' Registers* on August 6, 1607

"George Elde Entred for his copie vnder thandes of Sir George Bucke knight and the wardens a booke called the comedie of the Puritan Widowe, vjd "

*The Puritaine* was next printed in Folio 3 As in the cases of *Thomas Lord Cromwell* and *Locrine*, "W S" was assuredly meant to be interpreted as "William Shakspeare" See C F Tucker Brooke's *Shakespeare Apocrypha*, 1908, pp xvi, xxx M ]

## W S 1607.

in stead of a Iester, wee le ha the ghoft ith white sheete fit at  
upper end a' th Table

*The Puritaine, or the Widdow of Watling-Strate*  
1607, sign H, back [4to]

---

A slight allusion to the ghost of Banquo in *Macbeth*

*Macbeth* was probably written in 1605-6, though not printed till the first Folio of 1623

[Mr Fleay (*Shakespeare Manual*, 1876, p 20) considers that *The Puritan* "is filled with allusions to Shakespeare" He only instances, however, the above line, and a portion of Act IV sc iii, as being imitated from *Pericles*, Act III sc ii, the scene of the recovery of Thaisa But we have no earlier date for *Pericles* than 1608, when it was entered on the Stationers' Register

In Beaumont and Fletcher's *Knight of the Burning Pestle*, 1613 (written 1611), Jasper, personating his own ghost, threatens the Merchant,—

"When thou art at the Table with thy friends  
Merry in heart, and fild with swelling wine,  
Il'e come in midst of all thy pride and mirth,  
Invisible to all men but thy selfe,  
And whisper such a sad tale in thine eare,  
Shall make thee let the Cuppe fall from thv hand "

(*Act V sc 2 sign I 3*)

Mr Aldis Wright points out that this too may be a reminiscence of the ghost of Banquo (*Macbeth*, *Clarendon Press Series*, p viii) L T S ]

*Anonymous, 1607*

*FaLeIl* What meanes the toling of this fatall Chime,  
 O what a trembling horror strikes my heart !  
 My stiffened hayre stands vpright on my head,  
 As doe the bristles of a porcupine

*The Merry Diuel of Edmonton* 1617, *sign. A 3, back*

---

[FaLeIl makes this exclamation at the approach of the evil spirit Coreb, with whom he has covenanted for his soul So the ghost tells Hamlet—

“ I could a tale unfold whose lightest word  
 Would harrow up thy soul,” and make  
 “ each particular hair to stand on end  
 Like quills upon the fretful porcupine ” (*Act I sc v*)

Evidently the author of the *Merry Diuel of Edmonton* had this in his mind, though he did not, like Maiston, acknowledge that he made his puppet “*speake play scrappes*” (see after, p 176)

The author of this play is unknown, though Kirkman (*Exact Catalogue of Comedies, &c*, 1671, p 9) attributed it to Shakespere It was entered on the Stationers' Register, 22 Oct 1607, the first edition being printed in 1608  
 L T S ]

## GEO CHAPMAN, 1607

great Seamen, using all their wealth  
 And skills in *Neptunes* deepe invifible pathes,  
 In tall fhips richly built and ribd with braffe,  
 To put a Girdle round about the world

Bussy D'Ambois A Tragedie As it hath been often pre-  
 sented at Paules London Printed for *Wilham Aspley*,  
 1607 (ed 1657, sign A3), I 1 20-3 *Works*, ed.  
 Shepherd, 1874, p 140, col 2

---

*Pucke* Ile put a gudle about the earth, in forty minutes — *A Midsomer  
 nights Dreame* Folio, p 149, col 2, II 1 175

Was not Chapman considering the fate of Duncan's horses in *Macbeth*,  
 II iv, when he wrote the following in his *Byrons Tragedie*, 1608, *Works*,  
 1874, p 256, col 1 —

“And to make this no less than an ostent,  
 Another that hath fortun'd since, confirms it  
 Your goodly horse Pastrana, which the Archduke,  
 Gave you at Brussels, in the very hour  
 You left your strength, fell mad, and kill'd himself,  
 The like chanced to the horse the great Duke sent you,  
 And, with both these, the horse the duke of Lorraine,  
 Sent you at Vimie made a third presage . .  
 Who like the other, pined away and died

The matchless Earl of Essex, whom some make  
 A parallel with me in life and fortune,  
 Had one horse likewise, that the very hour  
 He suffer'd death, (being well the night before,)  
 Died in his pasture”—H C HART

## GEORGE PEELE, ? 1607

### How he served a Tapster

George was making merry with three or foure of his friends in Pye-corner, where the Tapster of the house was much given to Poetry . for he had ingrossed the Knight of the Sunne, *Venus* and *Adonis*, and other Pamphlets which the stripling had collected together

*Merrie Conceited Jests of George Peele* (Earliest known edition, 1607)  
[*Bodleian Lib*, Tanner 734, p 19 *Date cut off Works*, by Rev A  
Dyce, 1828 Vol II p 213]

---

[It is believed that George Peele died in 1598 There is little doubt that the collection of "Merrie conceited Jests" was published shortly after, though the earliest recorded edition is of 1607 The book is of little authority, Peele was a scholar, though a needy scrupulous man, and the use of his name to father such a book finds a parallel in a worse book assigned to the great Scottish scholar and statesman, George Buchanan (See Dyce's edition of Peele's Works, 1828, vol 1 p viii) L. T. S.]

## T WALKINGTON, 1607.

*fat paunches make*<sup>1</sup> *leane pates, & groffer*<sup>2</sup> *bits*  
*Enrich*<sup>3</sup> *the ribs but lankrupt*<sup>4</sup> *quite the wits*

*The | Optick glasse | of Humors, Or | The touchstone of a*  
*golden | temperature | by T W[alkington] Master | of*  
*Artes* [1607], p. 42

---

[We are indebted to P. of Dowden for the reference. The reference is  
*Loues labors lost*, I, 1, 26 M.]

<sup>1</sup> haue in *Quarto*

<sup>2</sup> daynty in *Q*

<sup>3</sup> make rich in *Q*.

<sup>4</sup> bankerout in *F*, banerout in *Q*

## EDWARD SHARPHAM, 1607.

*Old Lord* And hee is welcome, what suddaine guft (my Sonne) in haft hath blowne thee hither & made thee leave the Court, where fo many earth-treading ftarres adornes the sky of ftate?

1607 Edward Sharpham *Cupids Whirligig* / As it hath bene sundry times Acted / by the Children of the Kings Majesties / Reuels / Sign B 1, back

Compare *Romeo & Juliet*, Act I sc ii l 25 —

“At my poor house look to behold this night  
Earth-treading stars that make dark heaven light”

and y faith he was a neate lad too, for his beard was newly cut bare, marry it showed something like a Medow newly mowed stubble, stubble

1607 E Sharpham *The Fleete* / As it hath beene often played in the / *Blacke-Fryers* by the Children of / the Reuels / Sign B 3, back, 1<sup>st</sup> foot

Compare 1 *Hen IV*, Act I sc iii, on the fop's beard

“and his chin new reap'd  
Show'd like a stubble-land at harvest-home”

(The following passage illustrates one of Shakspeare's words

“I can no longer hold my patience  
Impudent villaine, & lascivious Girles,  
I have ore heard your vild conversions,  
You scorne Philosophy You'll be no Nunne,  
You must needs kisse the Purse, because he sent it,  
And you forsooth you *flurgill*, minion  
You'll have your will forsooth”

1578 Wm Haughton *A Woman Will Have Her Will*, ed 1631

Compare the Nurse in *Romeo & Juliet*, II iv 162 “Scurvy knave I am none of his *flut-gills*, I am none of his skains-mates.”)

E DOWDEN



## EDWARD SHARPHAM, 1607

*Kni*[ght] And how lues he with am  
*Fle*[ire] Faith like *Thysbe* in the play, a has almost kil'd him-  
 selfe with the scabberd

*The | Floure | As it hath beene often played in the |* Blacke-Fryers *by*  
*the Children of | the Reuells |* Written by *Edward Sharpham* of  
*the Middle Temple, Gentleman At London | Printed and are to*  
*be solde by F B in Paules Church|yard, at the signe of the Flower*  
*de Luce and the | Crowne, 1607* Actus Secundus Sign E, back

This bit of business,—to which Mr Halliwell-Phillipps called attention in his *Memoranda, M N Dr*, 1879, p 35, and which must have been due to one of Shakspeare's fellows, if not to Shakspeare himself,—became a tradition of the Stage, and was followed by the actor who played Flute with Charles Kean between 1850 and 1860 (?). But Mr Righton, the last actor who played Flute to Phelps's Bottom at the Gaiety in 1875,<sup>1</sup> tells Mr E Rose that he didn't follow the custom—he stabb'd himself with the sword hilt, his own thumb, or anything that came handiest.

I doubt whether the following mention of Pyramus and Thisbe, cited by Mr Hill-P, p 10, is a reference to Shakspeare's *M N Dr*, tho the lines occur in the next poem to one containing an allusion to the old play of *Hamlet* —

I note the places of polluted sinne  
 Where your kind wenches and their bawds put in  
 I know the houses where base cheaters vse,  
 And note what Gulls (to worke vpon) they chuse  
 I take a notice what your youth are doing,  
 When you are fast a sleepe, how they are woiing,  
 And steale together by some secret call,  
 Like *Pyramus* and *Thisby* through the wall  
 I see your prentises what pranks they play,  
 And things you neuer dreame on can bewray

(† 1620 Sam Rowlands) *The Night | Raven | By S R | London |*  
 Printed by *G Eld* for *Iohn Deane* and *Thomas Bailly* 1620 4to sign  
 D 2, back, p 28, Hunterian Soc reprint, 1872 —F J F

<sup>1</sup> It was produced on Febr 15, 1875 —E Rose

† It was popular, and having been first published, as far as we know, in 1618, it was reprinted in 1620 and 1634, each time with a wood-cut of a raven on the title-page (Bibliographical Index to the Works of Samuel Rowlands (Hunt Soc), p 37) —P A L

## WILLIAM BARKSTEAD, 1607

But stay my Muse in thine owne confines keepe,  
 & wage not waire with so deere lov'd a neighbor,  
 But having sung thy day song, rest and sleepe  
 preserve thy small fame and his greater favor  
 His Song was worthie merrit (*Shakespeare* hee)  
 sung the faire bloffome, thou the withered tree  
*Laurell* is due to him, his art and wit  
 hath purchast it, *Cypres* thy brow will fit

*Mirrha, the Mother of Adonis, or Lustes Prodiges* 1607  
 Last stanza [4fo] In the Bodleian Lib (Malone, 393 )  
 Reprinted by Dr Grosart in *Poems of William Barksted*,  
 1876, p 65 C M 1

## JOHN MARSTON, 1607

Ha he mount[s] *Churall* on the wings of fame  
 A horfe, a horfe, my kingdom for a horfe,  
 Looke the I speake play scrappes

*What You Will Act II Sc 2 1607,*  
*sign C 1 [4to]*

[*Richard III*, Act V sc iv, l 7 (See before, p 52) It is possible that the first line of this extract contains two printer's errors, "he" for "ile" (the old way of printing "I'll"), and *Chirall* for *Chevall*, the line would thus run,—

"Ha, Ile mount *Chevall* on the wings of fame"

The s would not then be required to help out "mount," and Marston, mounting Pegasus in writing his Satire, naturally calls out for "A horse," &c It should be noted, however, that the play is unusually well printed, in better type than many of the quartos of the time L T S ]

## THOMAS HEYWOOD, 1607

*Bowdler* I never read any thing but *Venus* and *Adonis*  
*Cripple* Why thats the very quintessence of love,

If you remember but a verse or two,  
 Ile pawne my head, goods, lands and all 'twill doe

*Bow* Why then, have at her  
 Fondling I say, since I have hemd thee heere,  
 Within the circle of this ivory pale,  
 Ile be a parke

*Mall Berry* Hands off fond Sir

*Bow* —And thou shalt be my deere,  
 Feede thou on me, and I will feede on thee,  
 And Love shall feede us both

*Mall* Feede you on woodcockes, I can fast awhile.

*Bow* Vouchsafe thou wonder to alight thy feede

*Crip* Take heede, shees not on horsebacke

*Bow* Why then she is alighted  
 Come sit thee downe where never serpent hisses,  
 And, being set, ile smother thee with kisses

*The Fyre Mayde of the Exchange* 1607, sign G 3 [4to]

Heywood is quoting stanzas 39th and 3rd of *Venus and Adonis*, but the lines—

“Feed thou on me, and I will feed on thee,  
 And love shall feed us both,”

are not Shakespeare's, but Heywood's parody, and “Come, sit thee down,” is an error for “Here come and sit.” Machin also is quoting stanzas 39th and 3rd, and he also misquotes from both “on dale” should have been “in dale,” “when those mounts are” should have been “if those hills be,” and “Here sit thee down,” is inaccurate. That Shakespeare may have disseminated a first draft of his poem, differing from that known to us, is, perhaps, countenanced by the *variae lectiones* in the old copies of Shakespeare's Poems especially considering that we know one stanza of the *Rape of Lucrece* (quoted after with the addition of Sir J. Suckling, 1636) which is not only different, but in a different measure from ours. C M I

## THOMAS HEYWOOD, 1607

*Crip[ple]* What Maſter *Bowdler*, have you let her paſſe unconquer'd ?

*Bow[dlar]* Why what could I doe more ? I look'd upon her with judgement, the ſtrings of my tongue were well in tune, my embraces were in good meaſure, my palme of a good conſtitution, onely the phraſe was not moving, as for example, *Venus* her ſelte with all her ſkill could not winne *Adonis*, with the ſame words, O heavens ? was I ſo fond then to think that I could conquer *Mall Berry* ? O the naturall influence of my owne wit had benee farre better

*The / Fayre Mayde of the / Exchange With / the pleaſaunt  
Humours of the / Cripple of Fanchurch / Very delectable,  
and full of mirth / London 1607 Thoſ Heywood's  
Dramatic Works, 1874, II 56*

---

This paſſage ſhould of courſe have been printed with thoſe above, p 177, after the *Venus and Adonis* extract there

The *Fayre Mayde* is full of echoes of Shakspeare *Berry* and the forfeit of Barnard's bond for a loan for 3 months, *Works*, II 23, 28, are from Shylock, Franke Golding's ſoliloquy on himſelf, the ſcorner, falling in love, p 20, is from Berowne's in *L L Loſt*, III 1 175-207, and Benedick's in *Much Ado*, II III 27-30, Fiddle's "'tis moſt tolerable and not to be endured," p 57, is Dogberry's, Fiddle's leave-taking, "you, Cripple, to your ſhop," &c, is Jaques's in *As you like it*, V IV 192-8, and the plot of Flower and his wife each promiſing their daughter to a different man, while a third gets her, is more or leſs from the *Merry Wives* The play or full paſſages ſhould be read I quote only a few lines

HEYWOOD

SHALSPERE

I could not indure the carreir of her  
wit for a million

I tell thee Cripple, I had rather  
encounter *Hercules* with blowes, than  
*Mall Berry* with words And yet by  
this light I am horribly in love with  
her Vol II p 54

but the name of Russetting to Master  
*Fiddle* 'tis most tolerable, and  
not to be endured *Works*, II 57

and so gentlemen I commit you all  
you *Cripple* to your shop, you sir, to  
a turn up and dish of capers, and  
lastly you, M *Bernard*, to the tuition  
of the Counter keeper *Works*, II 55

I cannot endure my Ladie Tongue  
*M Adoe*, II i 284

I will go on the slightest errand now  
to the Antypodes . rather than  
holde three words conference with  
this harpy II i 273-9  
I will be horribly in loue with her  
*Much Adoe*, II iii 245

you shall also make no noise in the  
streetes for, for the watch to babble  
and to talke, is most tollerable, and  
not to be indured *Much Adoe* (Qo  
1), III iii 37

you to your former Honor I be-  
queath

you to a loue that your true faith  
doth merit

you to your land, and loue, and great  
allies

And you to wrangling

*As you like it*, V iv 192-5 Fol  
p 207, col 2 —F J F

## JOHN FLETCHER, 1607.

*Count Lazarello*, bestirre thy selfe nimbly and sodainly, and here me with patience

*Laza* Let me not fall from my selfe, speake I am bound to heare

*Count* So art thou to revenge, when thou shalt heare the fish head is gone, and we know not whither

(*Act II sc 2*)

\* \* \*

It comes againe, new apparitions,  
And tempting spirits Stand and reveale thy selfe,  
Tell why thou followest me? I feare thee  
As I feare the place thou camst from Hell

(*Act III sc 2*)

*The Woman-Hater* 1607 [4to] Sign D 2, D 4

[See the dialogue between the Ghost and Hamlet (*Hamlet*, I sc v), two lines (6, 7) in which Fletcher has here quoted,—

“*Ham* Speak, I am bound to hear  
*Ghost* So art thou to revenge, when thou shalt hear” L T S ]

## THOMAS DEKKER, 1607

*Jupiter* seeing *Plutus* diſperſing his giſtes, amongſt none but his honeſt brethren, ſtrucke him (either in anger or envie) ſtarke blind, ſo that ever ſince hee hath play'de the good fellowe, for now every gull may leade him up and downe like *Guy*, to make ſports in any drunken aſſembly, now hee regards not who thruſts his handes into his pockets, nor how it is ſpent, a foole ſhall have his heart nowe, as ſoone as a Phyſition And an Aſſe that cannot ſpell, goe laden away with double Duckets from his *Indian* ſtore-houſe, when *Ilus Homere*, that hath layne ſick ſeventeene yeeres together of the Vniuerſitie plague, (watching and want), only in hope at the laſt to finde ſome cure, ſhall not for an hundred waight of good Latine receive a two penny waight in ſiluer, his ignorance (ariſing from his blindenes) is the onely cauſe of this Comedie of errors

*A Knights Coniuring done in earnest diſcovered  
in 1607 Chapter VI, ſign F 4, back  
Reprinted for the Percy Society, Early Engliſh  
Poetry, vol v pp 52, 53*

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[This may be taken as proof that the *Comedy of Errors* was at leaſt ſtill in mind in 1607 L T S]



## \* T DEKKER AND J WEBSTER, 1607

*Par* when women are proclaymed to bee light, they strue  
to be more light, for who dare disproue a Proclamation *Tent*  
I but when light Wiues make heauy husbands, let these  
husbands play mad *Hamlet*, and crie reueuge, come, and weelee  
do fo

*West-ward | Hoe | As it hath beene diuers times Acted | by the  
Children of Paules | Written by Tho Decker, and Iohn  
Webster | Printed at London, and to be sold by Iohn Hodgets |  
dwelling in Paules Chunchyard | 1607 | 4to, sign H 3*

---

Tho it is very doubtful whether the above refers to Shakspeare's *Hamlet*, yet as the three Hamlet allusions excluded by Dr Ingleby from his first edition of the *Centurie* were let into the second (pp 453 4), this *West-ward Hoe* one may keep them company. Dr Ingleby tells me that he gave it to Miss Smith for the 2nd edition, but it was inadvertently overlookt, and retuind to him —F J F

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## \* FR BEAUMONT AND JN FLETCHER, 1607

That pleasing piece of frailty that we call woman

*The Woman-hater*, III 1

---

Possibly from Hamlet's "Frailty, thy name is woman," *Hamlet*, I II.  
146, Q2 —E H HICKEY

## THOS DEKKER &amp; JN WEBSTER, 1607

- (1) The Fox is futtle, and his head once in,  
The slender body easly will follow  
sign D1, back
- (2) *Gul*[ford] Peace reft his foule, his finnes be buried in his  
graue,  
And not remembred in his Epitaph  
sign. D3
- (3) *Iane* Is greefe so short ⁊ twas wont to be full of wordes,  
sign D3, back <sup>1</sup>

The / Famous / History of Sir Tho-/mas Wyat, / *With The  
Coronation of Queen Mary,* / and the coming in of King /  
Philip / As it was playd by the Queens Maiesties /  
Seruants / Written by *Thomas Dickens,* / and *John  
Webster* / London / Printed by E A for *Thomas  
Archer,* and are to be / solde at his shop in the Popes-  
head Pallace, nere the Royall Exchange / 1607 /

- 
- (1) is a recollection of Shakspeare in 3 *Henry VI*, IV. vii  
“*Gloucester* [*Aside*] But when the fox hath once got in his nose,  
He'll soon find means to make the body follow ”
- (2) is from Prince Hal's speech over Douglas's corpse, 1 *Henry IV*, V.  
iv 99—101 —  
“Adieu, and take thy praise with thee to heaven '  
Thy ignominy sleep with thee in the grave,  
But not remembred in thy epitaph !”

---

<sup>1</sup> Perhaps Guilford's

“ We are led with pomp to prison,  
O propheticke soule,” (sign A4)  
may be a recollection of *Hamlet* —F J F

(3) is perhaps a recollection of the Duchess of York and Queen Elizabeth's talk in *Richard III*, IV iv 124—131 —

“ *Q Eliz* My words are dull , O, quicken them with thine

*Duch* Why should calamity be full of words?

*Q Eliz* Windy attorneys to their client woes,

And succeders of intestate joys,

Poor breathing orators of miseries !

Let them have scope ! though what they do impart,

Help not at all, yet do they ease the heart ”—EMMA PHIPSON

## T DEKKER, 1608

Their faces therefore do they turne vpon *Barnwell* (neere *Cambridge*) for ther was it<sup>1</sup> to be acted thither comes this counterfet mad man running his fellow Iugler following aloofe, crying stoppe the mad-man, take heed of the man, hees madde with the plague Sometimes would he ouertake him, and lay hands vppon him (like a Catch-pole) as if he had arrested him, but furious *Hamlet* woulde presently eyther breake loose like a Beare from the stake, or else so fet his pawes on this dog that thus bayted him, that with tugging and tearing one anothers frockes off, they both looked like mad *Tom* of Bedlam

. At length he came to the house where the deade man had bin lodged from this dore would not this olde *Ieronimo* be driuen, that was his Inne, there he woulde lie, that was his Bedlam, and there or no where must his mad tricks be plaid

*The / Dead Tearme / or, / Westminster Complaint for long  
Va/cations and short Termes / Written in manner of  
a Dialogue betweene / the two Cityes London and  
Westminster / London / Printed and are to be  
sold by John Hodgets at his house in Pauls / Churchyard  
1608 / Sign G 3 /*

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Part quoted in M<sub>1</sub> Hall -P s *Mem on Hamlet*, p 20 —F J F

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<sup>1</sup> The Comedy or trick of 2 London Porters, of whom one shammd mad, getting the goods out of the bedroom of a young London tradesman, who had died suddenly at Stourbridge Fair, Barnwell, and whose corpse the two porters had carned to the grave

A  
YORKSHIRE  
Tragedy.

*Not so New as Lamentable*  
and true.

*Acted by his Majesties Players at*  
the Globe

*Written by VV Shakspeare.*

[Device]

At LONDON

Printed by R B for Thomas Pauer and are to bee sold at his  
shop on Cornhill, neere to the exchange

1638

[Thomas Pavier, the piratical publisher, entered *A Yorkshire Tragedy* in the *Stationers' Registers*, on May 2, 1608, as a "Tragedy written by Wylliam Shakespere"]

The consensus of critical opinion denies the Shakspearean authorship. The play, as a whole, is poor in characterisation, and the verse cannot have been Shakspeare's at the time of the tragedy's composition, possessing too great a proportion of end-stopped lines and rhyme. The ascription of passages of prose to Shakspeare still leaves unexplained his connexion with a play, which can only be called poor. See Tucker Brooke's *Shakespeare Apocrypha*, 1908, pp xxxiii-xxxvi.

Thomas Pavier was probably only using Shakspeare's name to recommend his book. The play was printed in F 3, 1664. M.]

JARVIS MARKHAM AND LEWIS MACHIN,  
1608

*Veloups*<sup>1</sup> This is his chamber, lets enter, heeres his clarke

*President* Fondling, said he, since I have hem'd thee heere,  
Within the circuit of this Ivory pale

*Drap* I pray you fir help us to the speech of your master

*Pre* Ile be a parke, and thou shalt be my Deere  
He is very bufie in his study

Feed where thou wilt, in mountaine or on dale,

Stav a while, he will come out anon

Graze on my lips, and when those mounts are drie,

Stray lower, where the pleasant fountaines lie

Go thy way thou best booke in the world

*Ve* I pray you, fir, what booke doe you read

*Pre* A book that never an Orators clarke in this kingdome  
but is beholden unto, it is called maides philosophie, or *Venus*  
and *Adonis* Looke you, gentlemen, I have divers other pretty  
bookes

*Drap* You are very well storde, fir, but I hope your master  
will not stay long

*Pre* No, he will come presently *Enter Meschant*

*Ve* Who have we heere? another Client sure, crowes flock to  
carkasses O tis the lord *Meschant*

*Me* Save you, Gentlemen, fir is your master at any leasure?

*Pie* Heere sit thee downe where never serpent hisse,  
And being set ile smother thee with kisses  
His busineses yet are many, you must needs attend a while

*The Dumbe Knight* 1608, sign F [4to]

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<sup>1</sup> We here find Machin quoting almost the same passages from *Venus*  
and *Adonis* as Heywood See the extract, p 177 C M I

## THOS MIDDLETON, 1608.

*Harebrain* .

"I have conveyed away all her wanton pamphlets, as *Hero and Leander*, *Venus and Adonis*, O, two luscious marrow-bone pies for a young married wife!"

*A Mad World, my Masters Middleton's Works*, ed Dyce,  
1840, II 340

The jealous Harebrain is speaking of his newly-married wife —H C  
HART

Mr Hill-Phillipps, in his *Discursive Notes on Rom and Jul*, p 115, says that there is a quotation from *R & J* in John Day's *Humour out of Breath*, 1608 Not being up in his Ovid, he no doubt alludes to this passage

"Oct Tut, louers othes, like toyes writ down in sands [F 2  
Are soone blowne ore, contracts are common wiles,  
T' intangle fooles, *Ioue* himselfe sits and smiles  
At louers perjuries,"

Humour out of breath | *A Comedie* | Diuers times latehe  
acted, | *By the Children* | Of | *The Kings Reuells* |  
Written | *By* | Iohn Day | Printed at London for *Iohn*  
*Helmes*, and are to be sold | at his shop in Saint Dunstons  
Church yard | in Fleet-street 1608 | *Actus Quartus*,  
sign F 2, and back (p 55, ed A H Bullen, 1881)

But, as Mr Bullen notes in his Introduction, p 95, this is one of the many allusions to Ovid's lines, *Ars Am* I 633-4

"Iuppiter ex alto perjuria ridet amantum,  
Et iubet Aeolios irrita ferre notos"

'Shakespeare, as everybody knows, has alluded to this passage of Ovid in *Rom and Jul* II 2' [95]

"At Louers perjuries they say Ioue smiles" Q 1 'laughs,' Q 2  
F J F



## \* JOHN DAY, 1608.

*Joculo* But Madam, doe you remember what a multitude of fishes we saw at Sea and I doe wonder how they can all live by one another.

*Emilia*. Why foole, as men do on the Land, the great ones eate up the little ones

\* \* \* \* \*

*Polymetes* What ominous news can *Polimetes* daunt ' Have we not Hyren heere ?

*Law Tricks, a comedy, 1608, signs B 3 and F 2*

[Mr A H Bullen (*Athenæum*, Sept 21, 1878) points out that John Day here copies a part of the Fishermen's talk in *Pericles*, Act II sc 1 —

"3 *Fish* Master I marvel how the fishes live in the sea  
1 *Fish* Why, as men do a-land, the great ones eat up the little ones"

*Pericles* was entered on the Stationers' Register on 20 May, 1608\* Day's *Law Tricks* was entered on the Register 28 Maich, 1608

George Wilkins' novel, *The Painfull Adventures of Pericles*, which appeared in the same year, "in great measure founded upon" Shakespere's play, says Dr Dowden (*Shakespeare Primer*, 1877, p 145), gives the same passage in a different form, "Againe comparing our rich men to Whales, that make a great shew in the worlde, rowling and tumbling up and downe, but are good for little, but to sincke others that the fishes live in the sea, as the powerfull on shoare, the great ones eate up the little ones" (Prof Mommsen's reprint, Oldenburg, 1857, p 27 Fourth chapter)

Pistol's exclamation "Have we not Hiren here?" (2 *Hen IV*, Act II sc iv) is also used by Day, it seems to have been a popular "play-scrap,"

\* *Pericles*, of which Shakespere probably wrote only the main parts of the last three acts, was printed in quarto in 1609 (twice), and was reprinted from the sixth quarto of 1635 in the second issue of the Third Folio of Shakespere's Plays, 1664. See Furnivall's *Introd* to the *Leopold Shakespears* 1877 p lxxxviii (where 1644 is a misprint for 1664), and the *Cambridge Shakespears*, 1866, Vol I, p xxvii, vol IX, p ix.

one of the current phrases of the day , Dyce considers that it was probably taken by Shakespere as well as by other writers from George Peele's lost drama, *The Turkish Mahomet and Hiren the Fair Greeke* (ed of Shakespere, 1864, vol iv p 344, note) Steevens gives the quotation as occurring in Massinger's *Old Law*, T Heywood's *Love's Mistress*, and *Satromastix* (Malone and Steevens' *Shakespere*, 1821, vol xvii p 83) It is also found in Chapman, Jonson, and Marston's *Eastward Hoe*, Act II sc 1, spoken by Quicksilver, who is constantly quoting scraps of plays William Barksted published his Poem *Hiren, or the faire Greeke* in 1611 See Dr Grosait's Reprint of the Poems of W Barksted, 1876 L T S]

## \* ROBERT ARMIN, 1608.

Ther are, as Hamlet saies, things cald whips in ffore

*A / Nest of Ninnies*<sup>1</sup> / *Simply of themselves without / Com-  
pound / Stultorum plena sunt omnia / By Robert  
Armin / London / Printed by T E for Iohn Deane  
1608 / Repr Old Shakespeare Soc 1842, ed J P  
Collier, p 55, l 8*

Mr Collier's note, p 67, is "No such passage is to be found in Shakespeare's *Hamlet*, as it has come down to us, either in the editions of 1603, 1604, or in any later impression. Possibly Armin may refer to the old *Hamlet* which preceded Shakespeare's tragedy, but this seems unlikely, as he was an actor in the same theatre as that for which Shakespeare wrote<sup>2</sup>"

Mr Hall -P says that the sentence above seems to have been well-known and popular, for it is partially cited in the *Spanisk Tragedie*, 1592, and in the First Part of the *Contention*, 1594 (*Mem on Hamlet*, 1879, p 19)

On looking up the latter of these vague references, the reader will find that the passage is —

"*Hum [phrey]* My Maisters of saint Albones,  
Haue you not Beadles in your Towne,  
And things called whippes?"<sup>3</sup>

(ed Halliwell, Old Shakespeare Soc 1843, p 23), with a note on p 87, quoting Mr Collier's comment, and making the following suggestion, doubtless long since repented of "It is not impossible that Armin may have confused the two plays together, and wrote incorrectly 'as Hamlet saies,' instead of 'as Gloster saies'"

<sup>1</sup> The *Nest of Ninnies* is but "a reprint of Armin's *Foole vpon Foole*, 1605 (Mr Huth, unique), with certain alterations," according to Mr Hazlitt *Handbook*, p 12

<sup>2</sup> Armin belonged to Lord Chandos's Players see Collier's *Lives of Actors*, p 196, &c —B N

<sup>3</sup> Collier, *Shakespeare's Library*, Vol V. p 445 Second Part of *K Hen VI*, II 1.

The first reference is not, I assume, to Isabella's speech in *Span Trag* Act IV, ed 1594, Sign F4, back (Hazlitt's *Dodsley*, v 94 5)—

*Isa[bell]* "Why, did I not giue you gowne and goodly things,  
Bought you a whistle and a whipstake too,  
To be reuenged on their villanies "

—though that is the only one I see in the (?)1592 play,—but to two later lines (*ib* p 105) of Hieronimo's in Ben Jonson's 'Additions' of 1601 (see note there, p 103) —

"Well, heauen is heauen still,  
And there is *Nemesis* and Furies,  
And things called whippes  
And they do sometimes meete with murderers,  
They doe not alwayes scape, that's some comfort " <sup>1</sup>

So 1623, 4<sup>o</sup> G2, back, G3, and 1633 ed, *ibid* —P A L  
May not this phrase, as well as the 'trout with four legs,' from Jn Clarke's *Panænologia*, 1639, p 432, below, be part of some actor's gag—not Burbage's, I hope —[<sup>1</sup> J F]

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<sup>1</sup> The Spanish Tragedy, 1610 (G4) Actus Tertius Hieronimo

(2) *I have seene the stars at midnight in your societees, and might have Commensl like an Affe as I was, but I lackt liberty in that, yet I was admitted in Oxford to be of Christs Church, while they of Al-foules gaue ayme such as knew me remember my meaning †*

As courtly dames or earths bright treading starres,  
They are maids of More-clacke, homely milke-bob things,  
Such as I loue, and faine would marry well

(1) Dedication of *The Italian Taylor, and his Boy*, 1609

(2) *Epistle dedicatory* before *A Nest of Ninnies*, 1608

(3) *The Historie of the two Maids of More clacke* (Sig C, bk )

(4) Ibid (Sig E 2)

Mr J P Collier first noticed (1) as proof that R. A. had played Dogberry.<sup>1</sup> I would add (2) as a second evidence, because like the first it is brought as it were by head and shoulders into the context. (3) is a remembrance of *Rom. & Jul.*, I. ii. 25,<sup>2</sup> and (4) of *Macbeth*, II. ii. 60-3.

† The old Shakespeare Soc reprint, 1842, p 3, reads 'measures,' not 'meaning'

<sup>1</sup> O that I had been writ down an ass!—*Much Ado*, V 11 89 90

<sup>2</sup> At my poor house, look to behold this night,  
Earth-treading stars that make dark heaven light

Will all great Neptune's ocean wash this blood  
 Clean from my hand? No, this my hand will rather  
 The multitudinous seas incarnadine,  
 Making the green one red

There are other expressions in Armin which recal Shakespeare, notably  
 The divell has scripture for his damned ill — *Two Maids*  
 and

What is thy haste in leathe steept — *Ibid*

which may be paralleled by *The Mer of Ven*, I iii 89,<sup>1</sup> *Twelfth Night*,  
 IV 1 66,<sup>2</sup> and *An and Cleop*, II vii 114,<sup>3</sup> but these, like others, may  
 have been ordinary phrases of the day — B N

<sup>1</sup> Mark you this, Bassanio,  
 The devil can cite Scripture for his purpose

<sup>2</sup> Let Fancy still my sense in Lethe steep

<sup>3</sup> Till that the conquering wine hath steep'd our sens  
 In soft and delicate Lethe

NOTE — The identification of 2 above with Dogberry's words in *Much  
 Ado* is somewhat dubious. It seems rather to refer to Falstaff's words on  
 Justice Shallow's career in Grays Inn. See 2 *Henry IV*, III, iii, 229

"Falstaff We have heard the chimes at midnight, Master Shallow  
 Shal That we have," &c M

BEAUMONT (*died* 1616) AND FLETCHER  
(*died* 1625), 1608-25

[The quotations are from Dyce's edition, in eleven volumes, 8vo, Moxon, 1843-6. In the left-hand column are B and F's words, in the right, the parallel passages, from Dyce's notes. I have left out a few which seem to me strand beyond bearing.—F. J. I.]

—But how can I  
Look to be heard of gods that must  
be just,  
Prying upon the ground I hold by  
wrong?  
    > 1608 10 (printed 1620) *Phu*  
    *laster*, II iv Works, 1  
    242

‘In this sentiment our authois seem  
to be copying Shakespeare, in a  
noble passage of his *Hamlet*  
—“Forgive me my foul murder”  
That cannot be, since I am possess’d  
Of those effects for which I did the  
murder  
My clown, mine own ambition, and  
my queen  
May one be pardon’d, and retain the  
offence?” &c —Theobald.

But there is  
Divinity about you, that strikes dead  
My rising passions as you are my  
king,  
I fall before you  
    > 1610 (printed 1619) *The*  
    *Maid's Tragedy*, Act III  
    sc 1 Works, 1 369

‘So Shakespeare said, before our  
poets, in his *Hamlet*  
“Let him go, Gertrude, do not fear  
our person  
*There's such divinity doth hedge a*  
*king,*  
That treason can but peep to what it  
would,  
Acts little of his will”—Theobald

*Arane* [the penitent Queen mother  
of King *Arbaces*, kneels to him]  
As low as this I bow to you, and  
would  
As low as to my grave, to shew a  
mind  
Thankful for all your mercies

“There is a fine passage, upon a  
similar occasion, in Shakespeare's  
*Coriolanus*, to which our authors  
might possibly have an eye —  
\* *Volumnia* Oh, stand up bless'd  
Whilst with no softer cushion than  
the flint

*Arbaces* Oh, stand up, I kneel before thee, and unproperly  
And let me kneel ! the light will be Show duty, as mistaken all the while  
asham'd Between the child and parent.  
To see observance done to me by *Coriolanus* What is this ?  
you Your knees to me? to your corrected  
*Ariane* You are my king son '  
*Arbaces* You are my mother [act v sc 3] Theobald "

rise  
1611 (printed 1619) *A King*  
and no King, III 1 Works,  
II 275

*Arb* If there were no such instru- 'The Editors of 1778 cite the  
ments as thou, passage in Shakspeare's *King John*,  
We kings could never act such wicked IV II  
deeds It is the curse of kings to be attended  
*ib* III III, end Works, II By slaves that take their humours  
297 for a warrant  
To break within the bloody house of  
life, &c '

tell me of a fellow 'Weber says, " Perhaps the poet  
That can mend noses ? and complain, had the following line of Hotspur's  
so tall speech in *King Henry IV*, Part I,  
A soldier should want teeth to his in his mind  
stomach ?  
And how it was great pity, that it was, And that it was great pity, so it  
That he that made my body was so was," &c '  
busied  
He could not stay to make my legs  
too

1613 Fletcher's *Captain*  
(printed in 1st Folio, 1647),  
II 1 Works, III 246

"Base is the slave commanded " 'A parody on Pistol's exclamation  
come to me "Base is the slave that pays !"  
*The little French Lawyer*, IV Shakespeare's *Henry V*, act II, sc 1 '  
II 1 Works, III 541 —Dyce

Look up, brave friend I have no 'Another parody on Shakespeare,  
means to rescue thee "My kingdom for a horse !" —  
"My kingdom for a sword !" Richard III, act v. sc 4 '  
*ib*, III 542



*Zanthia* Then know,  
It was not poison, but a sleeping  
potion,  
Which she receiv'd, yet of sufficient  
strength

So to bind up her senses, that no sign  
Of life appear'd in her, and thus  
thought dead,

In her best habit, as the custom is,  
You know, in Malta, with all cere-  
monies

She's buried in her family monu-  
ment,

In the Temple of St John I'll  
bring you thither,

Thus, as you are disguis'd Some  
six hours hence,

The potion will leave working  
before March 1618-19 (printed  
1647) Fletcher *The Knight  
of Malta*, IV 1, end Works,  
v 177

*Beliza* by my life,  
The parting kiss you took before  
your travel

Is yet a virgin on my lips, preserv'd  
With as much care as I would do  
my fame,

To entertain your wish'd return  
1616-18 (printed 1647) *The  
Queen of Corinth*, I 11,  
*Works*, v 403

I yet remember when the Volga curl'd,  
The aged Volga, when he heav'd his  
head up,

And rais'd his waters high, to see  
the ruins,

The ruins our swords made, the  
bloody ruins

1618 (printed 1647) Fletcher  
*The Loyal Subject*, I 111  
*Works*, vi 16

'This speech bears an obvious  
similitude to one of Friar Laurence  
in Shakespeare's *Romeo and Juliet*  
[act iv sc 5<sup>1</sup> D] *Ea* 1778'

<sup>1</sup> See too IV 1 92-115

[Then gave I her, so tutor'd by my  
art,

A sleeping potion, which so took  
effect

As I intended, for it wrought on her  
The form of death V 111 242-5]

[and, as the custom is,  
In all her best array bear her her to  
church IV v 80 1]

[meantime I witt to Romeo,  
That he should thither come as this  
dure night,

To help to take her from her bor-  
row'd grave,

Being the time the potion's force  
should cease V 111 245-9]

'The writer was thinking here of a  
passage in Shakespeare's *Coriolanus*,  
"Now by the jealous queen of  
heaven, that kiss

I carried from thee, dear, and my  
true lip

Hath virgin'd it e'er since" Act v  
sc 3'

'Here, as Reed notices, Fletcher  
seems to have had an eye to a pas-  
sage in Shakespeare's *Henry IV*  
(First Part) act 1 sc 3,

"Three times they breath'd, and  
three times did they drinck,

Upon agreement, of swift Severn's  
flood,

Who then, affrighted with their  
bloody looks,

Ran fearfully among the trembling  
reeds,  
And hid his crisp head in the hollow  
bank,  
Blood-stained with these valiant  
combatants "

sure, to tell  
of Cæsar's amorous heats and how  
he fell

In the Capitol \*,<sup>1</sup> can never be the  
same

To the judicious nor will such  
blame

Those that penn'd this for barrenness,  
when they find

Young Cleopatra here

We treat not of what boldness she  
did die,†

Nor of her fatal love to Antony  
(printed 1647) *The False One*

Prologue *Works*, vi 217

\* An allusion to Shakespeare's  
*Julius Cæsar* [wherein he is made to  
die in the Capitol, instead of in the  
*Curia Pompeii*, where the Senate  
met, in the Campus Martius ]

† An allusion to Shakespeare's  
*Antony and Cleopatra* [?—F ]

<sup>1</sup> "So in Fletcher and (?) Shirley's *Noble Gentleman*, (licenst—after  
Fletcher's death in 1625—on Feb 3, 1625-6, pr 1647,) V : *Works*,  
1846, x 186—

"So Cæsar fell, when in the Capitol  
They gave his body two-and-thirty wounds "

'Here we have two blunders,' says Sympson, 'the first with respect  
to the place where Cæsar fell, which was not in the *Capitol*, but in *Curia  
Pompeii*, the other as to the number of wounds he fell by as to the first,  
it was a blunder peculiar to the playwrights of that time, Shakespeare began  
it in *Hamlet*, act iii sc 2

"*Polonius* I did enact Julius Cæsar I was killed i' the *Capitol* "

'Our authors, treading in their master's steps, took up the same mistake  
here, and after them Shakerley Marmion, in his *Antiquary*, inadvertently  
continued the same error, making Veterano say,

"And this was Julius Cæsar's hat when he was killed in the *Capitol* "

'As for the second fault, 'twas made no where but at the press, for the  
number (I suppose) in the original MS was wrote in figures, thus, 23,  
which, by an easy [mistake,] shifting place, was altered to 32, and thus we  
have nine wounds more than Cæsar ever received' —SYMPSON 'The  
notion that Julius Cæsar was killed in the Capitol is as old as Chaucer's  
time see Malone's note on the above-cited passage of *Hamlet* "'—Dyce

*Celia* How does he ? 'A recollection of Shakespeare's  
*Governess* Oh, God, my head ! *Romeo and Juliet*, act II sc 5—  
*Celia* Prithce be well, and tell me, *Nurse* Lord, how my head aches,  
 Did he speak of me since he came ? &c'  
 (printed 1647) Fletcher *The*  
*Humorous Lieutenant*, III  
 II Works, vi 467 [see the  
 whole scene ]

*Petronius* Thou fond man 'The well known lines by Shake-  
 Hast thou forgot the ballad, *Crabbed* speare, contained in his *Passionate*  
*Age* ? *Pilgrim* ' [And though this collec-  
 Can May and January match to tion was by no means all Shakspeare's  
 gether, (see *Introd to Leopold Shakspe*, p  
 And never a storm between 'em ? xxxv, and after, p 231), yet I in-  
 (pr 1647) Fletcher *The Wo* cline to think that *Crabbed Age* may  
*man's Prize, or The Tamer* be his —F ]  
*Tamed* [ " avowedly intend-  
 ed to form the Second Part " ]  
 of Shakspeare's *Shrew*, IV  
 I Works, vii 172

*Rowland* Swear to all these \* " This is plainly a sneer at the  
*Tra* I will scene in *Hamlet* [I 5] where (on ac-  
 Let's remove our places \* count of the Ghost calling under the  
 Swear it again stage) the prince and his friends two  
 or three times remove their situa-  
 20 V III Works, vii 206 tions Again, in this play, p 142, Pe-  
 truchio's saying [opposite] seems to  
 be meant as a ridicule on Lear's pas-  
 sionate exclamation [act II sc 4],

*Petruchio* Come something I'll —I will do such things—  
 do, but what it is, I know not What they are, yet I know not "  
*Woman's Prize*, II iv, end *f N Ed 1778*  
*Works*, vii 142 'Nonsense there is more of com-  
 pliment than "sneer" in these recol-  
 lections of Shakespeare' — Dyce  
 'And so say all of us'—F

*Mirabel* Well, I do take thee 'Here our poet was thinking of  
 upon mere compassion, what Benedick says to Beatrice at  
 And I do think I shall love thee the conclusion of Shakespeare's *Much*  
 1621 (pr 1679) Fletcher *Ado about Nothing*,  
*The Wild-Goose Chase*, V "Come, I will have thee, but by  
 vi Works 1845, viii 205 this light, I take thee for pity "

[For the "Farewell, pride and pomp!" &c from Fletcher's *Prophetess*, licenst May 14, 1622, pr 1647, see p 295, set before Dyce's edition was referred to]

*Higgen* Then bear up bravely † [on the last line opposite,  
with your Brute,† my lads' says Stevens, "there seems to be a  
I Higgen hath prigg'd the prancers in sneer at this character of Bottom [in  
his days, *M N Dr*], but I do not very  
And sold good penny-worths we clearly perceive its drift"—Note  
will have a course, on *M N Dr* act v sc 1  
The spirit of Bottom is grown bot-  
tomless  
(pr 1647) Fletcher *Beggars'*  
*Bush*,‡ V 11 Works, 11 103

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*Chatillon* Sir, you shall know 'This seems a flirt on the English  
My love's true title, mine by marriage king's title to France, in *Henry the*  
[He then sets it forth,<sup>1</sup> more *Fifth*'—Theobald 'Not a flirt,

---

† I put in a note the following lines from this play, *Beggars' Bush*, II 1  
*Works*, viii 29,

"under him,  
Each man shall eat his own stoln eggs and butter,  
In his own shade or sun-shine, and enjoy  
His own dear dell, doxy, or mort, at night,  
In his own straw, with his own shirt or sheet  
That he hath filch'd that day"

as I'm certain that Fletcher is here only parodying his own lines in that  
*Henry VIII* which he completed from Shakspeare's unfinished leaves Dyce  
does not give Shakspeare the lines, but calls them "the words of Cranmer  
concerning Q Elizabeth in Shakespeare's *Henry the Eighth*, act v sc 4,

"In her days every man shall eat in safety,  
Under his own vine, what he plants, and sing  
The merry songs of peace to all his neighbours"

<p><sup>1</sup> Setting aside the first race of French kings, Which will not here concern us, as Pharamond, With Clodion, Meroveus, and Chil- paric,</p>	<p>And to come down unto the second race, Which we will likewise slip of Martel Charles The father of king Pepin, who was sire</p>
--	--

shortly than, tho' after the manner of, certainly, but an innocent parody'  
 the Archbishop in Shakspeare's *Henry* Weber  
 V I 11 ]

1626 (pr 1647) ? Shirley &  
 Fletcher *The Noble Gen-  
 tleman*, III iv B & F's  
*Works*, x 160

Take, oh, take those lips away,  
 That so sweetly were forsworn,  
 And those eyes, like break of day,  
 Lights that do mislead the morn'  
 But my kisses bring again,  
 Seals of love, though seal'd in vain  
 Hide, oh, hide those hills of snow,  
 Which thy frozen bosom bears,  
 &c, &c

(pr 1639) Fletcher & Row-  
 ley (?) *The Bloody Brother*,  
 or, *Rollo Dule of Normandy*,  
 V 11 *Works*, x 459

"The first stanza of this song (with two very trifling variations) occurs in Shakespeare's *Measure for Measure*, act iv. sc. 1, and both stanzas are found in the spurious edition of his poems, 1640. In a long note to which I refer the reader (Malone's Shakespeare, xx 417 [Variorum, 1821]), Boswell urges the probability that the song was composed neither by Shakespeare nor Fletcher, but by a third unknown writer. I am inclined, however, to believe that it was from the pen of the great dramatist."—Dyce. It is now generally given to 'Kit Marlowe,' on Isaac Walton's authority.

*Clarangè* Myself and (as I then  
 deliver'd to you)  
 A gentleman of noble hope, one  
 Lydian,  
 Both brought up from our infancy  
 together,  
 One company, one friendship, and  
 one exercise  
 Ever affecting, one bed holding us,

'In this description of the friendship of Clarange and Lydian, our author seems to have intended an imitation of the excellent account of female friendship in Shakespeare's *M N Dream*, iii 2'—REED

O ! is all forgot ?  
 All school-days' friendship, childhood  
 innocence ?

To Charles, the great and famous  
 Charlemagne,  
 And to come to the third race of  
 French kings,  
 Which will not be greatly pertinent  
 in this cause  
 Betwixt the king and me, of which  
 you know

Hugh Capet was the first,  
 Next his son Robert, Henry then,  
 and Philip,  
 With Louis, and his son, a Louis too,  
 And of that name the seventh but  
 all this  
 Springs from a female, as it shall  
 appear

One grief, and one joy parted still    We, Hei'mia, like two artificial gods,  
     between us,    Have with our needles created both  
 More than companions, twins in all    one flower,  
     our actions,    Both on one sampler, sitting on one  
 We grew up till we were men, held    cushion,  
     one heart still    Both warbling of one song, both in  
 Time call'd us on to arms, we were    one key,  
     one soldier    As if our hands, our sides, voices,  
 When arms had made us fit, we were    and minds,  
     one lover,    Had been incorporate    So we grew  
 We lov'd one woman    together,  
     (pr 1647) Fletcher & (?) Mas-    Like to a double cherry, seeming  
     singer    *The Lovers' Pro-*    parted,  
     *gress*, II 1    Works, xi 46    But yet an union in partition,  
                                Two lovely berries moulded on one  
                                stem,  
                                So, with two seeming bodies, but  
                                one heart,  
                                Two of the fust, like coats in her-  
                                aldry  
                                Due but to one, and crowned with  
                                one crest

*Diego*    instinct, signior,  
 Is a great matter in an host  
     (pr 1647) Fletcher & Mas-  
     singer, *Love's Pilgrimage*,  
     I 11    Works, xi 247

'Steevens has observed, that this  
 is the same phrase used by Falstaff  
     "but beware *instinct*, the lion  
 will not touch the true prince    *In-*  
     *stinct is a great matter*" [1 *Hen IV*  
 II iv 299-300] The passage in the  
 text seems to have been suggested by  
 the one quoted from Shakespeare'  
 Weber

## JOHN DAVIES OF HEREFORD, 1609

- \* Stage players    Some followed her<sup>1</sup> by \*acting all mens parts,  
                          These on a Stage she raif'd (in fcorne) to fall  
                          And made them Mirrors, by their acting Arts,  
 + Shewing the    Wherin men saw their † faults, thogh ne'r so fmall  
   vices of the time  
 \* W S R B        Yet fome she guerdond not, to their ‡ defarts ,  
                          But, otherfome, were but ill-ACTION all  
                          Who while they acted ill, ill ftaid behinde,  
                          (By custome of their maners) in their minde

*The Civile Warres of Death and Fortune, [being the "Second Tale" in the volume of which "Humours Heav'n on Earth" is the first] 1609, p 208, stanza 76 [sm 8vo ]*  
*Reprinted by Rev A B. Grosart in the Chertsey Worthies Library, 1876, p 37*

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<sup>1</sup> The "her" is Fortune For W S, and R B, see John Davies, quoted before, p 126 C M I

## SAMUEL ROWLANDS, 1609

In a new mould this woman I will cast,  
 Her tongue in other order I will keepe,  
 Better she had bin in her bed asleepe,  
 Then in a Taverne, when those words she spake,  
 A little paines with her I meane to take  
 For she shall find me in another tune,  
 Between this February and next June  
 In sober sadnesse I do speake it now,  
 And to you all I make a solemne vow,  
 The chiefeft Art I have I will beftow  
 About a worke cald taming of the Shrow

*Whole Crew of Kind Gossips* 1609. p 33  
*Reprinted by the Hunterian Club, 1876*

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[This is part of the answer of the fifth of the "Six honest Husbands" who are all accused by their wives or "Gossips" He was "complained on by his wife to be a common Drunkard"]

The old play of *The Taming of A Shrew*, on which Shakespere's play is founded, was printed in 1594, his play of the *Taming of the Shrew* was not printed till 1623, but it seems most likely to have been written not later than 1597 L T S]



THOMAS THORPE, 1609

TO THE ONLIE BEGETTER OF  
THESE INSVING SONNETS  
M<sup>r</sup> W H ALL HAPPINESSE.  
AND THAT ETERNITIE  
PROMISED  
BY  
OVR. EVER-LIVING POET  
WISHETH  
THE WELL-WISHING.  
ADVENTVRER IN  
SETTING  
FORTH

T T

*Shakespeare's Sonnets* 1609 [4to] *Dedication*

---

The entry of this edition of the Sonnets in the Stationers' Registers runs thus

20 May [1609]

Thomas Thorpe Entred for his copie under thandes of master Wilson  
and master Lownes Warden a Booke called SHAKESPEARES sonnettes  
C M I

1609.

*A never Writer to an ever Reader* NEWES.

Eternall reader, you have heere a new play, never stal'd with the Stage, never clapper-clawd with the palmes of the vulger, and yet passing full of the palme comicall, for it is a birth of your <sup>[that]</sup> braine, that never under-tooke any thing commicall, vainely And were but the vaine names of commedies changde for the titles of Commodities, or of Playes for Pleas, you should see all those grand censors, that now file them such vanities, flock to them for the maine grace of their gravities, especially this authors Commedies, that are so fram'd to the life, that they serve for the most common Commentaries of all the actions of our lives, shewing such a dexteritie and power of witte, that the most displeased with Playes, are pleas'd with his Commedies And all such dull and heavy-witted worldlings, as were never capable of the witte of a Commedie, comming by report of them to his representations, have found that witte there, that they never found in themselves, and have parted better-witted then they came, feeling an edge of witte set upon them, more than ever they dreamd they had braine to grinde it on So much and such favoured salt of witte is in his Commedies, that they feeme (for their height of pleasure) to be borne in that sea that brought forth *Venus* Amongst <sup>[Venus & Adonis]</sup> all there is none more witty then this And had I time I would comment upon it, though I know it needs not, (for so much as will make you thinke your tefterne well bestowed) but for so

much worth, as even poore I know to be stuf in it    It deserves  
such a labour, as well as the best Commedy in *Terence* or *Plautus*,  
And beleve this, that when hee is gone, and his Commedies out  
of sale, you will scramble for them, and set up a new English  
Inquisition    Take this for a warning, and at the perrill of your  
pleasures losse, and Iudgements, refuse not, nor like this the  
lesse, for not being fullied, with the smoaky breath of the  
multitude, but thanke fortune for the scape it hath made amongst  
you    Since by the grand possessors wills, I beleve you should  
have prayd for them rather then beene prayd    And so I leave  
all such to bee prayd for (for the states of their wits healths) that  
will not praise it —VALE

*Address prefixed to Troilus and Cressida*    [Some copies only of  
the first issue of 1609    First 4to ]

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[There is here an ingenious and delicate allusion, after the far fetcht fashion  
of the day, to one of Shakespere's previous pieces, i. e. *Venus and Adonis*,  
when the writer speaks of Shakespere's comedies having so much of the salt  
of wit that they seem to be born in the sea that brought forth Venus    L T S ]

*Anonymous, 1609*

Amazde I ftood, to fee a Crowd  
 Of *Cwill Throats* stretchd out fo lowd ,  
 (As at a *New-play*) all the Roomes  
 Did fwarme with *Gentiles* mix'd with *Groomes*,  
 So that I truly thought all Thefe  
 Came to fee *Shore* or *Pericles*

*Pimlyco or Runne Red-Cap Tis a mad world*  
*at Hogsdon 1609 [4to] Sign C 1, line 6*  
*[Malone 299 (Bodl Libr)]*

The play referred to under the name of "Shore" may be one by Henry Chettle and John Day, *circa* 1599, entitled *Shore's Wife*. It is mentioned by Henslowe in his *Diary* (1603), Shakespeare Society's Edition, p 251, Beaumont and Fletcher, in *The Knight of the Burning Pestle* (Induction, 1613, probably written 1611), speak also of a Play on the same story the Wife says,—

"I was nere at one of these plays as they say, before , but I should have seene *Jane Shore* once,"

and Christopher Brooke in *The Ghost of Richard the Thurd (His Legend)*

"But now her fame by a vild play doth grow "

(*Fuller Worthies Library*, 1872, p 94 ) The play is not extant

[The play referred to as "Shore" may be one by T Heywood, printed in 1600, entitled *The first and second parts of King Edward the Fourth*, &c. It contains the whole history of Jane Shore P A D ]

The first edition of *Pericles* came out in 1609 See before, p 190  
 C M I

## BEN JONSON, 1609

*Morose* Your knighthood \* \* \* shall not have hope to  
 repaire it felfe by *Constantinople, Ireland, or Virginia*, but the  
 beft, & laft fortune to it Knight-hood shall bee, to make *Doll*  
*Tear-sheet*, or *Kate-Common* a Lady & fo, it Knight-hood may  
 cate

*Epicene, or, The Silent Woman, Act II sc v end* 1609 [4to]

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[Doll Tear-sheet, of the Second Part of *Henry IV*, was long in the popular  
 mund See extract from Ligon's *Voyage*, in 1657 L T S]

? About 1610 A MS copy of Shakspeare's 8th Sonnet

"IN LAudem MUSICE ET OPPROBRIUM  
CONTEMPTORIJ EIUSDEM

## 1

Muficke to heare, why hearest thou Muficke fadly  
Sweete w<sup>th</sup> sweetes warre not, Joy delights in Joy  
Why louest y<sup>u</sup> that w<sup>ch</sup> thou receauest not gladly  
or els receauest w<sup>th</sup> pleasure thine annoy

## 2

If the true Concord of well tuned Soundes  
By Vnions married doe offend thy eare  
They doe but sweetlie chide thee, whoe confoundes  
In singlenes a parte, w<sup>ch</sup> <sup>1</sup> thou shouldst beare

## 3

Marke howe one fringe, sweet husband to another  
Strikes each on <sup>2</sup> each, by mutuall ordering  
Refemblinge Childe, & Syer, <sup>3</sup> and happy Mother  
w<sup>ch</sup> <sup>4</sup> all in one, this single note dothe <sup>5</sup> finge  
whose speechles sounge beeinge many seeming one  
Sings this to thee, Thou single, shalt <sup>6</sup> proue none

W SHAKSPEARE "

(*Readings of the Quarto, 1609*)

<sup>1</sup> the parts that  
<sup>4</sup> who

<sup>2</sup> in  
<sup>5</sup> one pleasing note do

<sup>3</sup> sier, and child  
<sup>6</sup> wilt

---

This occurs in a little miscellany of Poems, &c, the Addit MS 15,226 in the British Museum. It is in a hand of the earlier part of James I's reign, and has some worthless various readings. As I'd not seen a print of it before, and it wasn't noted in the Cambridge Shakspeare, I copied it and sent it to the *Academy*, and then found it in Halliwell's Folio Shakspeare — F J F

## ROGER SHARPE, 1610

*In Virosum*

How *Falstaff* like, doth fweld *Virofus* looke,  
 As though his paunch did foster euery finne  
 And sweares he is inured by this booke,  
 His worth is taxt he hath abused byn  
 Swell full *Virofus*, burft with emulation,  
 I neither taxe thy vice nor reputation

*MORE FOOLISH yet* Written by R S [Small Plate] At LONDON, Printed for Thomas Castleton, and are to be sold at his shop without Cripple-gate An 1610 Bodleian (Malone 299) 4to sign E 3 "To the Reader" is signed "Roger Sharpe"

Quoted (and partly modernized) in Mr Halliwell's *Character of Sir John Falstaff*, 1841, p 41 The quotation there on p 42, from the document printed by Mr Collier, was evidently made in that innocence of incapacity to distinguish between a genuine and a forged MS which Mr Halliwell, oddly enough, often showed in former days I quote the bit<sup>1</sup> only to show what sham old-spelling is like A character is to be dressed " 'Like a Sr Jon Falsstaff in a roabe of russet, quite low, with a great belley, like a swollen man, long moustacheos, the sheows shorte, and out of them great toes like naked feete buskins to sheaw a great swollen leg ' "—New Facts regarding the Life of Shakespeare in a letter to Thomas Amyot, &c, from J Payne Collier, London, 1835, 8vo p 39<sup>2</sup> See further extracts on Falstaff, under Anon 1640, John Speed, 1611, Anon 1600—F J F

<sup>1</sup> From Collier, and not with Halliwell's mistakes in reprinting from Collier's *New Facts*—P A L

<sup>2</sup> Ingleby's 'Complete View (of the Shakspeare Forgeries), p 310-11, N E S A Hamilton's Inquiry, p 84, Collier, 1860, *New Facts*, p 38-9 1835

## EDMUND BOLTON, 1610.

The Choise of English As for example, language & stile  
 (the apparell of matter) hee who would penn our affaires in  
 English, and compose unto us an entire body of them, ought to  
 have a singuler care ther of For albeit our tongue hath not  
 received dialects, or accentuall notes as the Greeke, nor any  
 certaine or establisshed rule either of gramer or true writing, is  
 notwithstanding very copious, and fewe there be who have the  
 most proper graces thereof, In which the rule cannot be variable  
 For as much as the people's judgments are uncertaine, the books  
 also out of which wee gather the most warrantable English are  
 not many to my remembrance, of which, in regard they require  
 a particuler and curious tract, I forbear to speake at this present  
 But among the cheife, or rather the cheife, are in my opinion  
 these

S<sup>r</sup> Thomas Moore's works

\* \* \* \* \*

George Chapmans first seaven books of Iliades

Samuell Danyell

Michael Drayton his Heroicall Epistles of England

Marlowe his excellent fragment of Hero and Leander

Shakespere, M<sup>r</sup> Francis Beaumont, & innumerable other  
 writers for the stage, and presse tenderly to be used in this  
 Argument

Southwell, Parsons, & some fewe other of that fort

[*Hypercritica, or a Rule of Judgment for writing or reading our  
 histories Adresse the fourth*] <sup>1</sup> § 11 *Concerning Historicall  
 language and Style An Enumeration of the best Authors for  
 written English Rawlinson MSS (Oxford) p 13 D 1  
 (formerly Misc 1)*

<sup>1</sup> [The part of the title between [ ] is taken from Haslewood's reprint, it  
 is not found in the MS

Edmund Bolton's treatise long remained in manuscript, and was first



printed by Dr Hall, in 1722, at the end of *Nic Trivetium Annalium Continuatio*. Mr Joseph Haslewood reprinted it, together with what he considers the original outline of "Adresse the fourthe" from the Rawlinson MS. This outline differs considerably from the printed text, in it Bolton could show his high opinion of Shakespere's language, and could press him and other stage writers into his service for "the most warrantable English," but he thought differently when he wrote his fuller work, and the mention of Shakespere and Beaumont is there left out (See Haslewood's *Ancient Critical Essays upon English Poets and Poesy*, 1815, vol II pp 221, 246)

The date 1610 is given to *Hypercritica* on the authority of a note by Antony Wood, it might possibly be that of the outline, but is probably too early for the final version, in which he cites Bishop Montagu's edition of King James's works, which came out in 1616, he sums up the fourth address as "Prime Gardens for gathering English according to the true Gage or Standard of the Tongue, about 15 or 16 years ago" L T S]

HANS JACOB WURMSSER VON  
VENDENHEYM, APRIL 30, 1610

Lundi, 30 S E[minence] alla au Globe, lieu ordinaire ou l'on Joue les Commedies, y fut representé l'histoire du More de Venise

*Journal of Prince Lewis Frederick of Wirtemberg, Representative of the United German Princes to France and England, in 1610*  
*Written by his Secretary Wurmsser (British Museum Add MS 20,001, fo 9, back) Printed in W Benthley Rye's England as seen by Foreigners 1865 pp xciv—xcix, cxii, &c 61*

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It is not improbable that "cosen garmombles" in the first quarto (1602) of the *Merry Wives of Windsor* (called "Cozen-Jermans" in other editions) is a direct reference to Count Mompelgard (in French Montbeliard), Duke of Wurtemberg, who visited England in 1592, and the visit of whose second son to the Globe Theatre is here recorded by his secretary<sup>1</sup> In fact, Garmomble is Mombel-gar by metathesis, and the designation of the Duke as "cosen" is an evident allusion to Queen Elizabeth's letters to him In the play the plural "cosen garmombles" seems to be a generic term for the suite of the Duke In the compiler's opinion, Mr W B Rye has perfectly identified the allusions in the *Introduction* of his capital work, *England as Seen by Foreigners*, 1865, p lv, and a more interesting bit of Shakespearian illustration has never been recovered than the first visit of the Duke to London, Windsor, Maidenhead and Reading, in 1592 (See, also, Halliwell's reprint of the First Sketch of the *Merry Wives of Windsor*, for the Shakespeare Society, 1842, *Introduction*, pp xii—xiv)

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<sup>1</sup> [It seems rather strong to call this a "direct reference" in a play published in 1602 to a visit which happened ten years before Dr Dowden, however, considers that "such an event would be remembered" (*Sh Primer*, p 104) Some think that Shakespeare was alluding to a gang of cozeners or sharpers who may have been personating the Duke's followers L. T. S.]

*Anonymous, about 1610 (rather after than before)*

In a thick and early small 4to MS of Latin Treatises in the British Museum, Royal MS A XXI, are 2 lines of *Venus and Adonis* written at the top of the blank 2nd column of leaf 153, back

Fayer flowers / that are not / gathered in their / prime  
 Rot and / confume them / felues in littill / Tyme

We owe the reference to Mr Gilson of the MS Department of the British Museum M

## CYRIL TOURNEUR, 1611 (?)

*Soqu(ette)* But we want place and opportunity  
*Snu(fte)* We haue both This is the backe fide of the Houfe  
 which the superstitious call Saint Winifred's Church, and is verily  
 a conuenient unfrequented place Where vnder the close Cur-  
 taines of the Night,  
*Soq* You purpose i' the darke to make me light

<sup>1</sup> The Atheist's Tragedie, IV iii Sign H4 (*Tour-  
 neur's Plays and Poems* Ed Churton Collins,  
 1878 Vol 1, p 109)

The "close Curtaines of the Night" is an unmistakeable allusion to *Rom  
 and Jul* III ii 5, or rather a plagiarism from it Langenhean Snuffe is  
 the hypocritical stage Puritan of the time—

The following speech seems to have been modelled on that of Portia in  
 the *Merchant of Venice* —

*Enter D'AMVILIE and CASTABELLA.*

*D'Am* Daughter, you doe not well to vrge me I  
 Ha' done no more than Iustice *Charlemont*  
 Shall die and rot in prison, and 'tis iust  
*Casta* O Father ! Mercie is an attribute  
 As high as Iustice, an essentiall part

---

<sup>1</sup> *The / Atheist's / Tragedie / or, / The Honest Man's Reuenge / As in  
 diuers places it hath often beene Acted / Written / By / Cyril Tourneur /  
 At London, / Printed for John Stepneth and Richard Redmer, / and are to be  
 sold at their Shops at / the West End of Paules / 1611 4to*

The play is entered in the Stationers' Books on September 11th of the  
 same year, but was probably written earlier. The dates of Tourneur's plays  
 are very uncertain, but it seems probable that he wrote nothing before 1600  
 Nothing of his is quoted in "England's Parnassus" (1602), and he is not  
 named by Henslowe

Of his vnbounded goodnesse, whose diuine  
 Impression, forme, and image man should beare  
 And (me thinks) Man should loue to imitate  
 His Mercie, since the onely countenance  
 Of Iustice, were destruction, if the sweet  
 And louing fauour of his mercie did  
 Not medrate betwene it and our weakenesse

The Atheist's Tragedie, III iv Sign G4 (*Tourneur's*  
*Plays and Poems, ed Churton Collins, vol 1 p 93*)

What follows is suggestive of the words of Proteus

Say that upon the altar of her beauty  
 Yow sacrifice your tears, your sighs, your heart  
*Two Gentlemen of Verona, III ii 73 4*

*Casta*[bell<sup>1</sup>] be not displeas'd, if on  
 The altar of his Tombe, I sacrifice  
 My teares They are the iewels of my loue  
 Dissolued into grieffe and fall vpon  
 His blasted Spring, as Aprill dewe, vpon  
 A sweet young blossome shak'd before the time  
 The Atheist's Tragedie, III 1 (1878, vol 1 p 79)  
 Sign F4, back

The whole of the churchyard scene in IV iii is suggestive of the churchyard scene in *Hamlet*, and the speech of Charlemont (see p 5) seems an echo of Hamlet's meditations

*Charl*[emont] "This graue,—Perhappes th'inhabitant was in his life time the possessour of his owne desires Yet in the midd'st of all his greatnesse and his wealth, he was lesse rich and lesse contented, then in this poore piece of earth, lower and lesser then a Cottage For heere he neither wants, nor cares Now that his body sauours of corruption, Hee enjoyes a sweeter rest than e'er hee did amongst the sweetest pleasures of this life For heere, there's nothing troubles him —And there —In that graue lies another He (perhaps) was in his life as full of miserie as this of happinesse And here's an end of both Now both their states are equall" Sig H3, back, H4 (ed 1878, vol 1 p 106 7) —J N HETHERINGTON

JOHN DAVIES OF HEREFORD, *About 1611*

To our English Terence, Mr Will  
Shake-speare

Some say, (good *Will*) which I, in sport, do sing,  
Had'ft thou not plaid some Kingly parts in sport,  
Thou hadst bin a companion for a *King* ,  
And, beene a King among the meaner sort  
Some others raile, but, raile as they thinke fit,  
Thou hast no rayling, but, a raigning Wit  
*And honesty thou sowl'st, which they do reape ,*  
*So, to increase their Stocke which they do keepe*

*The Scourge of Folly, consisting of Satyricall  
Epigramms and others, &c About 1611*  
[8vo ] *Epig* 159, p 76  
*Reprinted by Rev A B Grosart, in the Chertsey  
Worthes Library, Davies' Works, p 26*

The commencing lines may refer to a fact related in a letter from John Chamberlaine to Winwood, dated December 18, 1604

"The Tragedy of *Gowry*, with all the Action and Actors hath been twice represented by the King's Players, with exceeding Concourse of all sorts of People But whether the matter or manner be not well handled, or that it be thought unfit that Princes should be played on the Stage in their Lifetime, I hear that some great Councillors are much displeased with it, and so 'tis thought shall be forbidden" (Winwood's *Memorials*, 1725, II 41)

[It seems likely that these lines refer to the fact that Shakespere was a player, a profession that was then despised and accounted mean For evidence of this feeling see before, pp 3, 126, and after, Sir Richard Baker's Chronicle, 1643 L 1 S]

JOHN DAVIES OF HEREFORD, *About 1611*

Another (ah, Lord helpe) mee vilifies  
 With Art of Love, and how to subtilize,  
 Making lewd *Venus*, with eternall Lines,  
 To tye *Adonis* to her loves designes  
 Fine wit is shew'n therein but finer twere  
 If not attired in such bawdy Geare  
 But be it as it will the coyest Dames,  
 In private read it for their Cloffet-games  
 For, sooth to say, the lines so draw them on,  
 To the venerian speculation,  
 That will they, nill they (if of flesh they bee)  
 They will thinke of it, fith *loofe* Thought is free

*Papers Complaint, compil'd in truthfull Rimes  
 Against the paper-spylers of these Times [In  
 the Volume containing The Scourge of Folly,  
 and other poems About 1611 p 231] [4to ]  
 Reprinted by Rev A B Grosart in the Chertsey  
 Worthies Library, Davies' Works, p 75*

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The first line here quoted is thus given by Drake (who follows Brydges *Censura Literaria*, 1808, vol vi p 276) in his *Shakespeare and his Times*, vol ii p 30

"Another (ah, harde happe) me vilifies  
 With art of love," &c

C M I

## \*LOD BARREY, 1611.

[Sir Oliuer Smaleshanke, to his son Thomas Smaleshanke]

I am right harty glad, to heare thy brother  
 Hath got so great an heire [= *has carried off an heiress*]  
 A, firra, has a borne the wench away  
 My sonne ifaith, my very sonne ifaith,  
 When I was yong and had an able back,  
 And wore the brissell on my vpper lippe,  
 In good *Decorum* I had as good conuayance,  
 And could haue ferd, and ferkt y' away a wench,  
 As loone as eare a man aliue, tut boy  
 I had my winks, my becks, treads on the toe  
 Wrings by the fingers, smyles and other quirkes,  
 Noe Courtier like me, your Courtiers all are fooles  
 To that which I could doe, I could haue done it boy,  
 Euen to a hare, and that some Ladies know

*Ram-Alley | Or | Merrie-Tricks | A Comedy | Diuers  
 times here-to-fore acted | By | the Children | of | the  
 Kings Reuels | Written by Lo Barrey | At London |  
 Printed by G Eld, for Robert Wilson, | and are to be  
 sold at his shop in Holborne, | at the new gate of Grayes  
 Inne | 1611 | sign C, back*

The "fer'd" in line 8 above is modernizd into "ferk'd" in Hazlitt's *Dodsley*, x 292 The phrase—writes Dr Ingleby, who referd me to Barrey—is probably from Pistol's play on "Mounsieur le Fer"'s name in *Henry V*, IV iv 29 "*M Fer* Ile fer him, and firke him, and ferret him" *firk* occurs, in one sense or another, some dozen times in the play thrice in two pages, Hazlitt's *Dodsley*, x 328-9 See too p 373



In 'Actus 3 Scæna 1' line 13, sign D 3, back, is the phrase "will still be doing<sup>1</sup>" of *Henry V*, III vii 107 (Hazlitt's *Dodsley*, x 313) —

I likewise haue a sonne,  
A villanous Boy, his father vp and downe,  
What should I say, these Veluet bearded boyes  
will still be doing, say what we old men can  
the villaine boy has got the wench

And a little further on, sign E, occurs Pistol's "die men like dogs," 2 *Henry IV*, II iv 188, as is noted in Hazlitt's *Dodsley*, x 319 —<sup>2</sup>

"W S Whats the matter Leiftenant 2 Gen Your Lieftenants an asse  
Bea[d] How an asse, die men like dogs, W S hold gentlemen  
Bea An asse, an asse "

In *The Merry Devil of Edmonton*, licenst Oct 22, 1607, printed 1608, and mentioend in T M's *Blacke Booke*, 1604, there is a speech by the Host, with some phrases recalling Falstaff's, as in 2 *Henry IV*, II i 66—  
"I'll tickle your catastrophe"—"I'll tickle his catastrophe for this  
The villanous world is turned mangy Have we comedies in hand,  
you whoreson villanous male London lecher?" Hazlitt's *Dodsley*, x 259, 203

And, as is noted on p 225, *ib*, the phrase is used there too "a plague of this wind<sup>1</sup> O, it tickles our catastrophe!" No doubt there were plenty of Elizabethan wits able to call a man's hinder 'end' his catastrophe, but I don't know the phrase earlier than Shakspeare Banks's 'Take me with you' in the *Merry Devil*, p 224, is uzd by at least Peele, before Shakspeare

F J F

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<sup>1</sup> The use of *doing* in this sense is common of course see Throate's speech in *Ram Alley*, D 4, back, Schmidt's *Shaksp. Lexicon*, &c

<sup>2</sup> Die men like dogs, give crowns like pins,  
Have we not Hiren here?

## \* LODOVIC BARREY, 1611

## PARALLEL PASSAGES.

*Lodovic Barrey**Shakespere*

Now to the next tap-house, there drink down this, and by the operation of the third pot, quarrel again ( <i>Act II sc ii, sign C 3, bk</i> )	He enters the confines of a tavern * * * and by the operation of the second cup draws on him the drawer ( <i>Rom and Jul Act III sc i l 6</i> )
Dash, we must bear some brain ( <i>Act II, sign D 3</i> )	Nay, I do bear a brain ( <i>Rom and Jul Act I sc iii l 29</i> )
Is there no trust, no honnesty in men ? ( <i>Act II, sign D 2</i> )	There's no trust, no faith, no honesty in men ( <i>Rom and Jul Act III sc ii l 86</i> )
He stirreth not, he moveth not, he waggeth not ( <i>Act IV, sign G 2</i> )	He heareth not, he stirreth not, he moveth not ( <i>Rom and Jul Act II sc i l 16</i> )

*Ram Alley, or Merrie-Tricks,*  
*a Comedy, 1611*

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[Mr Fleay in his *Shakespeare Manual*, 1876, p 19, says that this "play is one continuous parody of Shakespere," and that it contains, besides the above, allusions to *Hamlet*, *Othello*, *Much Ado about Nothing*, &c L T S]

## JOHN SPEED, 1611

The review by  
A. D. pag 31 That *N D*<sup>1</sup> author of the three conuerfions hath made  
*Ouldcastle* a Ruffan, a Robber, and a Rebelle, and his authority  
taken from the *Stage-plaiers*, is more befitting the pen of his  
flanderous report, then the <sup>2</sup>Credit of the iudicious, being only  
grounded from this Papist and his Poet, of like conscience for lies,  
the one euer faining, and the other euer falsifying the truth  
I am not ignorant

*The | History | of | Great Britaine | Under the Conquests  
of ye | Romans, Saxons, | Danes and | Normans |  
by Iohn Speed London 1611 Book  
9, chap 15, p 637 (p 788, ed 1632), col 1, par (47)*

That Shakspeare was at first one of the dramatists who degraded Oldcastle into Falstaff is certain (see after, p 510), though he afterwards declared that Oldcastle was 'not the man'. And that the actors of Shakspeare's Falstaff were among the *Stage players* alluded to by Speed, admits of no reasonable doubt. The extract above is given by Ritson (*Var Shakspe* 1821, xvi, 411), and Mr Elliot Browne, *Academy*, March 8, 1879, p 217, col 3.

Mr Browne (ib p 218) says that "Henry Care, in the *Pacquet of Advice from Rome*, March 31, 1682, alludes to the aspersions upon Oldcastle's memory 'by Parsons the Jesuit and others'." He quotes part of what follows: 'Having given this *Succinct* Relation of this Affair of Sir *John Old-Castle*,

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<sup>1</sup> Nicholas Doleman, that is, Robert Parsons, the celebrated Jesuit, author of "A Treatise of three Conversions of England from Paganism to Christian Religion. Divided into three partes (wherunto is annexed another treatise called, A review of ten publike disputations, or Conferences, held in England about matters of religion, especially about the Sacrament of the Altar, etc.) By N D, author of the Ward-word [St Omers?] 1603, 1604, 8°." B Mus Catal

<sup>2</sup> ed 1632 has *credit* with *c*

I am not Ignorant what *rubbs* have been thrown in the way, and Scandals rais'd upon his Memory, by *Parsons* the Jesuit, and otheis, which are reducible unto Two sorts, *viz* 1<sup>st</sup> That he was a Traitor to his Sovereign 2<sup>ly</sup> That he was a Drunken Companion, or *Debauchee*

'As to the First, being a very material and heinous Charge, we shall refer the confutation thereof to our next Parquet But this last being as *groundless* as Trivial wee'l dispatch it at present

'That Sir *John Old-Castle* was a Man of *Valour*, all Authentick (though prejudic'd) Histories agree, That he was a Gentleman, both of *good Sense*, sober Life, and sound Christian *Principles*, is no less apparent by his *Confession of Faith*, deliver'd under his own hand, (Extant in *Foxe*), and his Answers to the *Prelates* But being for his Opinions hated by the Clergy, and suffering such an Ignominious Death, Nothing was more obliging to the then Domineering Ecclesiastick *Grandees*, then to have him [Oldcastle] represented as a *Lewd* fellow, in compliance thereof to the *Clergy*, the *Wits* (such as they were) in the succeeding Ages brought him in, in their *Interludes*, as a *Royster*, *Bully* or *Hector* And the *Painter[s]* borrowing the Fancy from their *Coven Poets* have made his *Head* commonly an *Ale-house Sign* with a *Brimmer* in his hand, and so foolishly it has been *Tradition'd* to Posterity'

The Weekly Pacquet / of / Abbtes from Rome Vol  
IV p 117 n° 15 Friday 31 Mar 1682

"And he goes on to quote the remarks of Fuller in his *Church History*"  
(See Thomas Fuller, 1655) F J F

[I cannot verify either Speed's or Care's references (p 31, 2nd part, p 197) The Second Part begins at p 173, and is paged continuously to p 658 Sir John Oldcastle and Sir Roger Acton are spoken of in Part 2 chap 9 par 13 to 23, pages 490 to 498 Parsons says they were by act of parliament "condemned of open treason and confessed rebellion," p 491

P A LYONS]

T H E  
 Firft and fecond Part of  
 the troublefome Raigne of  
*John* King of England.

*With the difcouerie of King Richard Cor-  
 delions Bafe fonne (vulgarly named, the Bastard  
 Fawconbridge ) Alfo, the death of King John  
 at Swinftead Abbey*

*As they were (fundry times) lately acted by  
 the Queenes Maiefties Players.*

Written by W Sh

[Device]

Imprinted at London by *Valentine Simmes* for *John Helme*,  
 and are to be fold at his fhop in Saint Dunftons  
 Churchyard in Fleetstreet.

1611.

[Title page of the second edition of *The Troublesome Raigne*, where "W Sh" is meant to convey "William Shakespere" The first edition of 1591 was anonymous A reprint of the title-page of the 1622 edition, where the poet's name appeared in full, is given below, p 284 M ]

## SIMON FORMAN, 1611

In Richard the 2 at the glob 1611 the 30 of Aprill  
(fo 201)

In the Winters Talle at the glob 1611 the 15 of maye  
(fo 201 b)

Of Cimbaliu King of England  
(fo 206)

In Mackbeth at the glob 1610 the 20 of Aprill  
(fo 207)

*Forman MSS Ashmolean 208 In the Bodleian Library*

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[Dr Forman began this "Bocke of Plaies and Notes therof *per* Formans for Common Pollicie" a few months before his death (he died September 1611), it consists of a thin paper folio, of which only six pages are filled with notes on the four plays indicated by the above heads, he got no further. The "notes" are nothing more than a short relation of the story of what he saw, and are in no way critical. They have been printed by Mr J P Collier, "New Particulars regarding the Works of Shakespere," 1836, pp 6—26 by Mr Halliwell, who also gives facsimiles of them, in his Folio edition of Shakespere's Works, 1853—65, vols viii p 41, ix p 8, xiv p 61, xv p 417 and in the *Transactions* of the New Shakspeare Society, 1875-6, Part II, pp 415—418.

The description of *Richard II* shows that the play seen by Dr Forman was not Shakespere's play of that name. See Halliwell as above, Vol ix. p 8, also Dr E Dowden's *Shakespere Primer*, p 87 C M I.]

## BEAUMONT AND FLETCHER, 1611, 1616

[B died 161 $\frac{1}{2}$  F died 1625]

*Welford* But shall wee see these Gentlewomen  
to-night ?

*Sir Rogen* Have patience Sir, untill our fellowe *Nicholas* bee  
deceast, that is, a sleepe, for so the word is taken, to sleepe  
to die, to die to sleepe a very Figure Sir.

*Wel* Cannot you cast another for the Gentlewomen ?

*Ro* Not till the man bee in his bed, his grave, his grave,  
his bed, the very same againe Sir Our Comick Poet gives  
the reason sweetly, *Plenus umarum est*, he is full of loopeholes

*The Scornful Ladie, Act II Sc 2* [4to] 1616, sign C 4

By heaven me thinkes it were an easie leape  
To plucke bright honour from the pale-fac'd Moone,  
Or dive into the bottome of the sea,  
Where never fathome line touch't any ground,  
And plucke up drowned honor from the lake of hell

*Knight of the Burning Pestle Prologue* 1613 [4to] Sign B 2

[The date when the *Scornful Ladie* was written is uncertain, it was first  
printed in 1616 Hamlet's Soliloquy (Act III 1) seems to have given rise  
to some merriment here, not dreamt of perhaps by "our Comick Poet"]

The *Knight of the Burning Pestle* was probably written in 1611, though  
not printed till 1613 Ralph, the 'Prentice, being called in to "speak a  
huffing part" to show his powers, spouts Hotspur's lines (First Part *Henry*  
*IV*, Act I sc iii l 201) Steevens infers that this or a similar passage was  
"used as a common burlesque phrase for attempting impossibilities," and  
quotes W Cartwright's satirical poem on Mr [William] Stokes' Book on  
the Art of Vaulting

"Then go thy ways, Brave *Will*, for one,  
By *Jove* 'tis thou must Leap or none,  
To pull bright honour from the Moon" (*Poems*, 1651, p 212)

See another quotation from *The Knight*, before, p 168 L T S]



## \* SIR JOHN HAYWARD, 1612

[*Harl MS 6021, leaf 69, lack*] Excellent Queene<sup>1</sup> what doe my wordes, but wrong thy worth<sup>2</sup> what doe I but guild gold<sup>3</sup> what, but shew the Sunne with a candle in attempting to prayse thee, whose honor doth fly ouer the whole world vpon the two winges of magnanimity, and iustice, whose perfectione shall much dimme the Lustre of all other, that shall be of thy Sexe

---

The late Director of the Camden Society, John Bruce, when editing the copy of Hayward's MS for his Society, "*Annals of the first four Years of the Reign of Queen Elizabeth, By Sir John Hayward, Knt D C L*" 1840, put the following note to this "guild gold" passage, p 8 —

"We have here a proof that Shakspeare's *King John* was written before 1612, the date of the present composition. It does not appear to have been printed until included in the first folio edition of the plays in 1623. The words referred to—

‘To gild refined gold

. or with a taper light

To seek the beauteous eye of heaven to garnish’

(*King John*, Act IV scene 2), are not to be found in ‘*The Troublesome Raigne of King John*,’ the play which Shakspeare used in the composition of his noble drama, and which some persons [the Lord forgive them!] have thought to be Shakspeare's first rough draft, as it were, of the play which we now possess”

Miss E. Phipson sends the extract from the printed book

Mr Hall -Phillipps quotes Hayward's words, evidently from Mr Bruce's edition, but without referring to it or its note —F J F

## THOMAS HEYWOOD, 1612

Here likewise, I must necessarily infer a manifest injury done me in that worke,<sup>1</sup> by taking the two Epistles of *Paris* to *Helen*, and *Helen* to *Paris*, and printing them in a lesse volume, under the name of another, which may put the world in opinion I might steale them from him,<sup>2</sup> and hee to doe himselfe right, hath since published them in his owne name but as I must acknowledge my lines not worthy his patronage, under whom he hath publisht them, so the Author<sup>3</sup> I know much offended with M Jaggard that (altogether unknowne to him) presumed to make so bold with his name

*An Apology for Actors* 1612 Epistle "To my approved good Friend, M<sup>r</sup> Nicholas Okes," [the printer] at the end

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<sup>1</sup> That worke, "my booke of *Britaines Troy*"

<sup>2</sup> i. e. the printer of *Britaines Troy*

<sup>3</sup> Shakespere

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[*The Passionate Pilgrim*, by W Shakespeare, was first published in 1599. The *Pilgrim* is a collection, made by the piratical publisher, William Jaggard, of some genuine Sonnets, &c, by Shakspeare, Richard Barnfield, Bartholomew Griffin, Christopher Marlowe, and other writers unknown, got from divers printed books and other sources. Thirteen years afterwards, in 1612, the same pirate Jaggard republished *The Pilgrim* as Shakspeare's, and put into it, under Shakspeare's name, and to his disgust, two poems by Thomas Heywood, for which the latter publicly reproached Jaggard" (as above)—Furnivall, *Introd to the Leopold Shakspeare*, p xxxv. Only eleven out of the twenty-one songs in the collection are certainly or possibly Shakspeare's. (See Dowden's *Shakspeare Primer*, p 111.) L. T. S.]

## \* THO. HEYWOOD, 1612

To come to Rhetoricke, it not onely emboldens a scholler to speake, but instructs him to speake well, and with iudgement, to obserue his comma's, colons, & full poynts, his parentheses, his breathing spaces, and distinctions, to keepe a decorum in his countenance, neither to frowne when he should smile, nor to make vnseemely and disguised faces in the deliuey of his words, not to stare with his eies, draw awry his mouth, confound his voice in the hollow of his throat, or teare his words hastily betwixt his teeth, neither to buffet his deske like a mad-man, nor stand in his place like a liuelesse Image, demurely plodding, & without any smoothe & formal motion. It instructs him to fit his phraises to his action, and his action to his phraise, and his pronuntiation to them both.

*An | Apology | for Actors, | Containing three briefe | Treatises | 1 Their Antiquity | 2 Their ancient Dignity | 3 The true vse of their quality | Written by Thomas Heywood | London, | Printed by Nicholas Okes | 1612, sign C 3, back, C 4<sup>1</sup> (ed 1658, p 14, 15)*

The last lines (noted in Mr Hall -P's *Memoirs on Hamlet*, p 65) should have been quoted on p 231, above. They are perhaps founded on Hamlet's "suit the action to the word, the word to the action," III ii 19, 20 F J F

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<sup>1</sup> The Historical plays of *Cæsar* and *Richard III*, alluded to on F 3, back, F 4, back, are not Shakspeare's. The 'Countesse of Salisburi' on G 1, back, is the heroine of *Eau III*

## JOHN WEBSTER, 1612

Detraction is the iworne friend to ignorance For mine owne part I have ever truly cherisht my good opinion of other mens worthy Labours, especially of that full and hightned stile of maister *Chapman* The labor'd and understanding workes of maister *Johnson* The no lesse worthy composures of the both worthily excellent Maister *Beaumont* & Maister *Fletcher* And lastly (without wrong last to be named), the right happy and copious industry of M *Shake-speare*, M *Decker*, & M *Heywood*, wishing what I write may be read by their light Protesting, that, in the strenght of mine owne judgement, I know them to worthy, that though I rest silent in my owne worke, yet to most of theirs I dare (without flattery) fix that of *Martiall*

—non norunt, Hæc monumenta mori

*The White Dwell* 1612 [4to] *Dedication (last paragraph)*

C M I

\* *Belvoir MSS* March 31, 1613

12 Martii Paied to Knight that drewe the armes with helmet,  
creft, and mantlinges in 4 eschocheons upon 2 banners for 2  
trumpettes, and making them up, being 20 coates, viii li Ryban,  
xvi d viii li 1 s iiij d

31 Martii To Mr Shakspeare in gold, about my Lordes  
imprefo, xlv s, To Richard Burbage for paynting & making yt,  
in gold, xlv s iii li viii s

*The Steward's Account, Duke of Rutland's Household Papers,  
Belvoir MSS*

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[This allusion to "Mr Shakspeare" was discovered by Mr W H Stevenson in the course of his labours on the Historical MSS Commission, and was announced in that commission's 17th Report, 1907, p 23 The entry immediately awoke great interest, and as it was considered to refer to the poet, and would deal with work done by him, it is reprinted here A description of the tilting match, which took place on March 24th, 1613, and for which the "impresa" was made, is given by Sir Hy Wotton in a letter to Sir Edmund Bacon, March 31, 1613, where the names of 20 of the tilters are recorded, and among them Rutland, and where the devices are described of Wm Herbert, Earl of Pembroke, and his brother Philip Herbert, Earl of Montgomery Rutland's device is not described (*Reliquiae Wottonianae*, 1685, 405 6 see L Pearsall Smith's letter in the *Times*, Jan 3, 1906, col 5 )

"The impresa," says Mrs Stopes (*Athenaeum*, May 16, 1908, p 604), "was a private and personal device, as distinguished from the family coat of arms, and was especially used in tournaments and masques when there was some attempt at concealing one's identity" In what way could the poet have been associated with Burbage in making an impresa? Did he create the design, or, as some have suggested, could he have written some suitable motto or verses to be spoken? We cannot say He is not likely to have received 44s for either of these latter services The word "about" might mean that he was consulted in connexion with the affair, or, as Mrs Stopes suggests, this Shakspeare might have been an agent for another man

Mrs Stopes was the first to show the possibility that the Shakspeare

referred to might not have been William, the poet. There was attached to the court at that time a John Shakspeare, the royal bit-maker, to whom the king, when he died, owed the considerable sum of £1,692 11s—a fortune in those days. It would not be surprising to find this John associated with an impresa, and he must have done a great deal of designing in one form and another. The connexion with Burbage is a difficulty, but Mrs. Stopes says that “there is more than a possibility that this John is the [poet’s] cousin who disappears from Snitterfield” (*Athenæum*, art. quoted above, p. 605). Under those circumstances the connexion between John Shakspeare and Burbage would come through William Shakspeare. The poet, himself, at that very time (March 10, 11) was buying from Henry Walker, for £140, a house and ground in Blackfriars, London, and mortgaging the property back to its vendor, having paid only £80 of the purchase price, and letting the house to a tenant.

The occurrence together of the two well-known names of Shakspeare and Burbage is, moreover, not altogether conclusive evidence that the poet was implied, for coincidences such as this might be, are not rare. Prof. Manly refers me, on this point, to Report VI, Historical MSS. Commission, App. p. 541 b, where there is record that in 1456, John Craye and Thomasa Nasse, Wardens of the Play of the Resurrection, made plaint against John Lylle in a plea of account, and a Robert Grene was Queen’s Fool about 1569 (Nichol’s *Progresses of Eliz.* 1. 270).

On the other hand, Dr. Jusserand has evidence that Ronsard and another French poet were consulted in a matter similar to this of the Duke of Rutland. This proves that poets were consulted in such cases, and is valuable evidence.

Decisions in a case of this character are dangerous, but it seems safe to regard it as possible, until more certain evidence is adduced to the contrary, that the Belvoir allusion does not refer to William Shakspeare. M J

## JOHN MARSTON, 1613.

*Count Arf[ena]* Sancta Maria, what thinkst thou of  
this change?

A Players passion Ile beleue hereafter,  
And in a Tragicke Sceane weepe for olde *Priam*,  
When fell revenging *Pirrhys* with supposde  
And artificiall wounds mangles his breast,  
And thinke it a more worthy act to me,  
Then trust a female mourning ore her loue

The / Insatiate / Countesse / A / Tragedie / Acted at  
White-Fryers / Written / By Iohn Marston / *London*,/  
Printed by I N for *Hugh Perrie*, and are to be / sould  
at his shop, at the signe ot the *Harlow* in *Brittaines-  
burse* 1631 sign A 3 back Act I ed Halliwell,  
iii 109 [First printed, 1613]

Alluding to the Player's speech in *Hamlet*, II ii 494, &c, 577-8 Noted  
by K. Elze, *Hamlet*, 1882, p 168 On p 249 is a note that the following,  
alluding probably to "Flights of Angels," &c, *Hamlet*, V ii 371, was not  
admitted into the *Centurie of Prayse*

"*Cardin[all]* An host of Angels be thy conuey hence "

Marston *The Insatiate Countesse*, sign I 2, Act V  
(M's Works, ed Halliwell, iii 188)

F J F

There are heaps of echoes from *Hamlet* in this play, and one passage  
very closely modelled on some lines in *Richard II*, Act I sc 1

A H BULLEN

## JOSEPH FLETCHER, 1613

He di'd indeed not as an actor dies  
 To die to day, and live againe to morrow,  
 In ihew to please the audience, or disguise  
 The idle habit of inforced forrow  
     The Crosse his stage was, and he plaid the part  
     Of one that for his friend did pawne his heart

His heart he pawnd, and yet not for his friend,  
 For who was friend to him, or who did love him?  
 But to his deadly foe he did extend  
 His dearest blood to them that did reprove him,  
     For such as tooke his life from him, he gave  
     Such life, as by his life they could not have

*Christe's Bloodie Sweat, or the Sonne of God in His Agonie*  
 1613 p 31 [4to]  
*Reprinted by the Rev A B Grosart in the Fuller Worthies'*  
*Library, 1869 p 177*

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This is perhaps the most curious allusion to a work of Shakespeare's made during his lifetime

“the part  
 Of one that for his friend did pawn his heart”<sup>s</sup>

was assuredly the part of Antonio, in the *Merchant of Venice*. That play was probably written in 1596, it was entered on the Stationers' Register in 1598 and 1600, and published in 1600 in two editions, the first by James Roberts, the second by Thomas Heyes C M I

[According to Greg (*Library*, April 1908) the 1600 quarto of Roberts is fraudulently dated 1600 for 1619 M]



## THOMAS LORKINS, 1613

London this laft of June 1613

No longer fince then yefterday, while Bourbege his companie were acting at y<sup>e</sup> Globe the play of Hen 8, and there shooting of certayne chambers in way of triumph, the fire catch'd & faftened upon the thatch of y<sup>e</sup> houfe and there burned fo furiously as it confumed the whole houfe & all in leffe then two houres (the people having enough to doe to fave themfelves)

*Letter from Thomas Lorkins to Sir Thos  
Puckering Harl MS 7,002, fo 268*

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[Another contemporary account of the burning of the Globe theatre says that the play going on at the time was a new play called *All is true* (See Furnivall's *Introduction to the Leopold Shakspeare*, p xviii) "Chambers" were small cannon or mortars L T S]

SIR HENRY WOTTON, *July 2, 1613*

Now, to let matters of State sleep, I will entertain you at the present with what hath happened this Week at the Banks side The King's Players had a new Play, called *All is true*, representing some principal pieces of the Reign of *Henry the 8th*, which was set forth with many extraordinary Circumstances of Pomp and Majesty, even to the matting of the Stage, the Knights of the Order, with their Georges and Garter, the Guards with their embroidered Coats, and the like sufficient in truth within a while to make Greatness very familiar, if not ridiculous Now, King *Henry* making a Masque at the Cardinal *Wolsey's* House, and certain Cannons being shot off at his entry, some of the Paper, or other stuff, wherewith one of them was stopped, did light on the Thatch, where being thought at first but an idle smoak, and their Eyes more attentive to the show, it kindled inwardly, and ran round like a train, consuming within less than an hour the whole House to the very ground

This was the fatal period of that virtuous Fabrique, wherein yet nothing did perish, but Wood and Straw, and a few forsaken Cloaks, only one Man had his Breeches set on fire, that would perhaps have broyled him, if he had not by the benefit of a provident wit put it out with Bottle-Ale

*Letter from Sir Henry Wotton to his nephew Sir Edmund Bacon, reprinted in Reliquiæ Wottoniæ, 1685, pp 425-6*

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[Wotton's *All is true* is *Henry VIII*, possibly the play had a double title and Wotton gave the second See pp 238, 240, 244 M]

*Anonymous, about 1613*

All yow that please to underftand,  
 Come liften to my ftorye,  
 To fee Death with his rakeing bande  
 'Mongft fuch an auditorye  
 Regarding neither Cardinall's might,  
 Nor yet the rugged face of Henry the eight

*A Sonnett upon the Pittfull Burneing of the Globe Play House  
 in London Second Stanza First printed by Mr Haslewood  
 in the Gentleman's Magazine, Vol 86, p 114. Reprinted in  
 W C Hazlitt's Roxburghe Library, The English Drama  
 and Stage, 1869, p 225*

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[See the Letter from Thomas Lorkins, before, p 238, as to the burning of  
 the Globe Theatre, which took place on 29 June, 1613 L T 5]

## LORD TREASURER STANHOPE, 1613

The Accompte of the right honorable the Lord Stanhope of Harrington, *Treasurer* of his *Majesties* Chamber, for all such Somes of money as hath beine receaved and paid by him within his Office from the feaste of St Michaell Tharchangell, Anno Regni Regis Jacobi Decimo (1612), untill the feaste of St Michaell, Anno Regni Regis Jacobi undecimo (1613), conteyning one whole yeare

Item paid to John Heminges uppon lyke warrant, dated att Whitehall ix<sup>o</sup> die Julij 1613 for himself and the rest of his fellowes, his *Majesties* servauntes and Players for presentinge a playe before the Duke of Savoyes Embassadour on the viij<sup>th</sup> daye of June, 1613, called Cardenna, the some of vijli xiijs iiijd

Item paid to John Heminges uppon the Cowncells warrant dated att Whitehall xx<sup>o</sup> die Maij 1613, for presentinge before the Princes Highnes the Lady Elizabeth and the Prince Pallatyne Elector fowerteene severall playes, viz one playe called Filaster, One other called the Knott of ffooles, One other *Much adoe aboute nothinge*, The Mayeds Tragedy, The merye dyvell of Edmonton, *The Tempest*, A kinge and no kinge / The Twins Tragedies *The Winters Tale*, *Sir John falsaffe*, *The Moor of Venice*, The Nobleman, *Cæsars Tragedye*, / And one other called Love lyes a bleedinge, All which Playes weare played with-in the tyme of this Accompte, viz paid the some of iiij<sup>xx</sup> xiiijl vijs viijd [£93 6 8]/

Item paid to the said John Heminges uppon the lyke warrant, dated att Whitehall xx<sup>o</sup> die Maij 1613, for presentinge fixe

feverall playes, viz one playe called a badd beginninge (*sic*) makes a good endinge, One other called *the* Capteyne, One other the Alcumift / One other Cardenno / One other *The Hotspur* / And one other called *Benedicte and Betteris*, All played within the tyme of this Accompte viz paid Fortie powndes, And by waye of his Majesties rewarde twentie powndes, In all lx li

*Rawl MS, A 239, leaf 47 (in the Bodleian) Printed in New Sh Soc's Transactions, 1875 6, Part II, p 419*

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[Lord Stanhope's accounts give six of Shakespere's plays as acted in 1613 (those printed in italics above) It is believed that *Sir John Falstaffe* refers to 1 *Henry IV*, or *The Merry Wives of Windsor*, *Caesars Tragedye* to *Julius Caesar* *The Hotspur* possibly to 1 *Henry IV*, while *Benedicte and Betteris* must be *Much Ado About Nothing* L T S]

As for *Cardenna*, above, can it be identified with the *Cardenio* entered in the *Stationers' Registers*, September 9, 1653, and described as "by Mr Fletcher and Shakspeare"? See Richard Flecknoe, 1653 M

## EDMUND HOWES, 1614

Our moderne, and present excellent Poets which worthely flourish in their owne workes, and all of them in my owne knowledge lived together in this Queenes raigne, according to their priorities as neere as I could, I have orderly set downe (viz) *George Gascoigne* Esquire, *Thomas Churchyard* Esquire, Sir *Edward Dyer* Knight, *Edmond Spencer* Esquire, Sir *Philip Sidney* Knight, Sir *John Harrington* Knight, Sir *Thomas Chailoner* Knight, Sir *Frauncis Bacon* Knight, & Sir *John Davie* Knight, Master *John Lillie* gentleman, Master *George Chapman* gentleman, M *W Warner* gentleman, M *Willi Shakespeare* gentleman, *Samuell Daniell* Esquire, *Michaell Draxton* Esquire, of the bath, M *Christopher Marlo* gen, M *Benamine Johnson* gentleman, *Iohn Marston* Esquier, M *Abraham Frauncis* gen, master *Frauncis Meers* gentle master *Josua Siluester* gentle master *Thomas Deckers* gentleman, M *John Flecher* gentle, M *John Welster* gentleman, M *Thomas Heywood* gentleman, M *Thomas Middleton* gentleman, M *George Withers*

*John Stow's Annales, or generall Chronicle of England, continued to the end of 1614 by Edmond Howes 1615 p 811 [Reign of Queen Elizabeth]*

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Deckers became Decker in the 1631 edition of Stow's *Annals*, no other alteration was then made in this list C M I

## EDMUND HOWES, 1614

If I shuld here fet down the fouerall terrors & damages done this yeere by fire, in very many and sundry places of this kingdome, it would containe many a sheete of paper, as is euident by the incessant collections throughout all churches of this realme for such as haue bin spoyled by fire. Also vpon *S Peters* day laft, the play-houfe or Theater called the *Globe*, vpon the Banck-side neere London, by negligent discharging of a peale of ordinance, clofe to the south side thereof, the Thatch tooke fier, & the wind sodainly disperft y<sup>e</sup> flame round about, & in a very short space y<sup>e</sup> whole building was quite consumed, & no man hurt the house being filled with people, to behold the play, viz of *Henry* the 8. And the next spring it was new builded in far fairer manner then before

*The Annales, | or | Generall Chro | nicle of England, begun  
first by | maister Iohn Stow, and | after him continued and  
augmented | with matters forreyne, and do- | mesticque,  
auncient and moderne, | vnto the end of this | present  
yeere 1614 by Edmond | Howes, gen | tlman | London |  
1615, p 926, col 2, ll 50-66 M*

## THOMAS FREEMAN, 1614

To Master W Shakespeare

*Shakespeare*, that nimble *Mercury* thy braine,  
 Lulls many hundied *Argus*-eyes asleepe,  
 So fit, for all thou fashioneft thy vaine,  
 At th' *horfe-foote* fountaine thou haft drunk full deepe,  
 Vertues or vices theame to thee all one is  
 Who loves chaffe life, there's *Lucrece* for a Teacher  
 Who list read lust there s *Venus* and *Adonis*,  
 True modell of a most lascivious leatcher  
 Besides in plaies thy wit windes like *Meander*  
 When needy new-composers borrow more [Whence]  
 Thence *Terence* doth from *Plautus* or *Menander* Than]  
 But to praise thee aright I want thy store  
 Then let thine owne works thine owne worth upraise,  
 And help t' adorne thee with deferved Baies

*Runne, and a Great Cast The Second Bowle* (*Bang the*  
*second part of Rubbe, and a Great Cast, 1614*) *Epigram*  
 92, sign K 2, back [4to] C M I



## \* JOHN COOKE, 1614

" *Staines* There is a devil has haunted me these three years  
in likenefs of an usurer, a fellow that in all his life neuer eat  
three groat loaves out of his own purse, nor ever warmed him  
but at other mens fires," &c

Greene's *Tu Quoque*, Or, *The Cuttle Gallant* in *Anc  
Brit Drama*, II 541

"there is a devil haunts thee in the likenefs of an old fat man"

*Henry IV*, Act II Sc iv l 492 3

HY C HART

Mr Hill -P (*Cursory Memoranda on Macbeth*, 1880, p 10) says that  
Barnabe Rich's *Hag of Hell* in the following lines probably alludes to the  
Witches of *Macbeth* But this is very doubtful —F

"My lady holdeth on her way, perhaps to the tire makers shop, where  
she shaketh out her crownes to bestowe upon some new-fashioned attire,  
upon such artificial deformed periwigs, that they were fitter to furnish a  
theatre, or for her that in a stage-play should represent some hag of hell,  
than to be used by a Christian woman" *Honestie of this Age*, 4to Lond  
1615 [the 1st ed is 1614]

## BEN JONSON, 1614

It is also agreed, that every man heere, exercise his owne Iudgement, and not censure by *Contagion*, or upon *trust*, from anothers voice, or face \* \* \* Hee that will sweare *Ieronimo* or *Andronicus* are the best playes, yet shall passe unexcepted at, heere, as a man whose Iudgement shewes it is constant, and hath stood still, these five and twentie, or thirtie yeeres

(fourth page)

+ \* \*

If there bee never a *Servant-monster* i' the *Fayre*, who can helpe it? he<sup>1</sup> sayes, nor a neft of *Antiques*? Hee is loth to make Nature afraid in his *Playes*, like those that beget *Tales*, *Tempests*, and such like *Drolleries*, to mixe his head with other mens heeles

(fifth page)

*Bartholomew Fayre Induction Workes*, 1640 (the publication of this play being dated 1631)

<sup>1</sup> "He" is the Author, Ben Jonson

In the first extract from the *Induction to Bartholomew Fair* we have *Titus Andronicus*, in the second the mention of "a servant monster" recalls Caliban in Shakespeare's *Tempest* and the expression "to mix his head with other men's heels" recalls a scene in that play where Trinculo takes refuge from the storm under Caliban's gabardine. Antiques means antics, cf the cavalier Cleveland, 30 years later,

"A jig, a jig, and in this antick dance"

(Mist Assembly *Poems* 1687 p 34)

There can be no doubt that Jonson was alluding to the *Tempest*

[Whalley supposes that some words on the second page of this *Induction*, "and then a substantial watch to have stolen in upon them, & taken them away, with mistaking words, as the fashion is in the stage-practice," are a sneer upon Shakespeare alluding to the Watch and their blunders in *Much Ado about Nothing*. But, as Lieut Col Cunningham points out (Jonson's *Works*, 1871, vol II p 144, note), "the guardians of the night had been proverbial for their blundering simplicity before Shakespeare was born," and he does not think this comedy was referred to. Dr B Nicholson, however, does, and thinks that the conjunction of the three bits in this *Induction* prove that a sneer against Shakespeare was intended by Jonson. L 1 S 1]

## ROBERT TAILOR, 1614

And if it prove fo happy as to please,  
 Weele fay 'tis fortunate like *Pericles*

*The Hogge hath lost his Pearle* 1614 [4to] *Last two*  
*lines of Prologue* [Bodleian Lib Malone 169]

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As to date, &c , of *Pericles*, see before, p 190, *note* C M I

## C[HRISTOPHER] B[ROOKE], 1614

My tongue in fire dragons' spleene I fleepe,  
That acts, with accents, cruelty may found,

(Part 1 St viii)

To him that impt my fame with Clio's quill,  
Whose magick raif'd me from oblivion's den,  
That writ my storie on the Muses hill,  
And with my actions dignifi'd his pen  
He that from Helicon sends many a rill,  
Whose nectared veines, are drunke by thirstie men,  
Crown'd be his stile with fame, his head with bayes,  
And none detract, but grateulate his praise

Yet if his icænes have not engroft all grace,  
The much-fam'd action could extend on stage,

(Part 2 Stanzas 1, 11)

My working head (my countell's confitoiy)  
Debates how I might raigne, the princes living

(Ibid St xxvi)

The devlish fury in my brest intends,  
In spite of danger and all opposite barrs,

To cut this knot the mistick fates conteyne,

And set my life and kingdome on this mayne [cast]

(Part 3 St xxxviii)

*The Ghost of Richard the Third Expressing himselfe in these three Parts 1 His Character 2 His Legend 3 His Tragedie Containing more of him than hath been heretofore shewed either in Chronicles, Playes, or Poems 1614 [Unique copy in Bodleian] Reprinted by Rev A B Grosart in the Fuller Worthies' Library, Complete Poems of Christopher Brooke, 1872, in which see pp 62, 79, 88, 134 — Also for the Shakspeare Society, by Mr F P Collier, 1844*

Besides the direct allusion to the play of *Richard III*, in Christopher Brooke's poem, there are several lines caught from Shakespeare's work. The three most striking are here given. The first refers to these lines in Act V Sc iii

"Our ancient word of courage, fair St George  
Inspire us with the spleen of fiery dragons!"

The third refers to a line in Act II Sc ii

"My other self, my counsel's consistory"

The fourth refers to these lines in Act V Sc iv

"Slave, I have set my life upon a cast,  
And I will stand the hazard of the die"

[The second quotation is pointed out by Mr Collier and Dr Grosart as a "clear allusion to Shakespere and to his play on the history of *Richard III*" (Grosart's reprint p 150). It is Richard's "Ghost" himself who speaks I f s i]

## SIR WILLIAM DRUMMOND, 1614

The authors I have seen on the Subject of Love, are the Earl of *Surrey*, Sir *Thomas Wyat* (whom, because of their Antiquity, I will not match with our better Times) *Sidney*, *Daniel*, *Drayton*, and *Spenser*, \* \* The last we have are Sir *William Alexander* and *Shakespeare*, who have lately published their Works

*Works Fo 1711 p 226*

---

This note of Drummond's must belong to the period of 1614 1616, for Alexander was not knighted till 1614, and Shakespeare, who died in 1616, is here spoken of as a living author. The word "lately" induces us to give the earliest date possible to the note. See *Drummond of Hawthornden, the Story of His Life and Writings* By David Masson, 1873, p 81, note C M I

## THOMAS PORTER, 1614.

Quot lepores in Atho tot habet tua mufa lepores  
 Ingenii vena divite metra tua

---

[Epigram on Shakspeare in Epigrams to Sir John Heveningham in the Earl of Leicester's MSS, at Holkham Hall, Norfolk, MS 436. See the Ninth Report of the Royal Historical MSS Commission, p 362, col 1. The collection also contains epigrams on Ben Jonson, Spenser, Sydney, Harrington, the Earl of Essex, etc. M.]

## W B, 1614

The daughter of Marcus Cato, when shee had bewayled the death of her Husband a month together, the longest date of our times shee was asked of some of her Friends which day should haue her last teare, shee answered, the day of her death

Truely intending what the Trag Q but fainedly spake,

In second Husband, let me be accus'd  
None weds the second, but who kills the first  
A second time, I kill my Husband dead,  
When second Husband kisses me in bed

*The | Philosophers | Banquet |      The second Edition, |*  
*newly corrected and enlarged, to almost as | much more*  
*By W B Esquire, | London, |      1614, p 150*

---

This is a quotation from the play in *Hamlet* where the 'Tragic Queen' says

In second Husband let me be accus'd,  
None wed the second, but who kill'd the first

\* \* \* \*

The instances that second Marriage move  
Are base respects of Thrift, but none of Love,  
A second time I kill my Husband dead  
When second Husband kisses me in Bed

III, II, 169-175.

The reference is given by G Thorn Drury in *Notes and Queries*, 10th Series, I, p 44. The *Philosophers Banquet* is evidently founded on the *Mensa Philosophica, seu Enchiridion* Auctore Michaelis Scoto [really by Anguilbertus, and edited by N Steinius] Lipsia, 1603, where the Shakspeare quotation does not occur. M.]



## ALEX NICCHOLES, 1615

- (1) one thus writeth/

Loue comforteth like funne-flhine after raine,  
 But Lufts effect is tempest after funne  
 Loue's golden spring doth ever fresh remaine,  
 Lufts winter comes ere summer halfe be done

(p 31-2, ed 1620 *Harl Misc* 11)

- (2) For me I vow, if death deprive my bed,

I neuer after will to Church be led  
 A second Bride, nor neuer that thought haue,  
 To adde more weight vnto my husbands graue,  
*In second husband let me be acurst,*  
*None weds the second, but who kills the first*

(p 40, ed 1620 *Harl Misc* 11)

A / Discovrse, / of Maunage / And Wiving / and / Of  
 the greatest Mystery therein / contained how to chuse a  
 good / Wife from a bad / By Alex Niccholes,  
 Batchelour in the Art he / neuer yet put in practise /  
*He that stands by, and doth the game suruey,*  
*Sees more oft-times then those that at it play*  
*Si voles discere, si vales doce*  
*Si voles cape, si velles carpe*

London, / Printed by G Eld, for Leonard Becket, and are  
 to be sold / at his Shop in the Temple 1620

The first lines are taken from *Venus and Adonis*, ll 799—802, with the words 'gentle' altered to 'golden,' and 'always' to 'ever' (*Venus and Adonis* seems to have been known by heart to every poet and poetaster of the time)

The second lines (in italic) are quoted from *Hamlet*, III 11 189-90, with the words 'weds' and 'kills' altered from 'wed' and 'kill'd'—H C HARI

[In the same work of Niccholes is a good illustration of the following passage in *Romeo and Juliet*, I III B

“ *La Cap* (to *J*) Well, think on marriage now, younger than  
you  
Here in Verona, ladies of esteem,  
Are made already mothers by my count  
I was your mother much upon these years  
That you are now a maid

\* \* \* \* \*

So shall you share all that he [Paris] doth possess  
By having him, making yourself no less  
*Nurse* No less! nay bigger, women grow by men ”

Juliet's age is fourteen

Compare with this, “ *A Discourse of Marriage and Wiving, &c*, by Alex. Niccholes, 1615 (*Harleian Miscellany*, 1809, vol II p 164), quoted here (with my italics) from the edition of 1620 \*, that of 1615 not being in the Brit Mus Catalogue —

## CHAP V

“ What yeares are moft conuenient for marriage /

“ **T**He forward Virgins of our age are of opinion, that this commodity can neuer be taken vp too foone, and therefore howfoeuer they neglect in other things, they are iure to catch time by the forelock in this, if you aske them this question, they will resolue you *fourteene is the best time* of their age, if thirteene bee not better then that, and they haue for the moft [part] *the example of their mothers before them*, to confirme and approue their ability, and this withall they hold for a certaine ground, that be they neuer so little they are sure thereby to become no lesse, ”

E DOWDEN ]

## RICHARD BRATHWAITE, 1615

Ile be thy *Venus*, pretty Ducke I will,  
 And though leffe faire, yet I have farre more skill,  
 In Loves affaires for if I *Adon* had,  
 As *Venus* had I could have taught the lad  
 To have beene farre more forward then he was,  
 And not have dallied with to apt a lassè  
 (*The Civill Devill*, pp 44, 45 )

If I had liv'd but in King Richards dayes,  
 Who in his heat of passion, midst the force  
 Of his Assailants troubled many waies  
 Crying *A horſe, a Kingdome for a horſe*  
 O then my horſe which now at Livery ſtaves,  
 " Had beene ſet free, where now hee's forc't to ſtand  
 " And like to fall into the Oſtler's hand  
 (*Upon a Poets Palfrey*, p 154 )

No cure he finds to heale this maladie,  
 But makes a vertue of neceſſity  
 (*The Wooer*, p 95 )

*A Strappado for the Dwell Epigrams and Satyres alluding  
 to the time, with divers measures of no lesse Delight* 1615  
 [8vo ]  
 Reprinted by R Roberts, Boston, 1878

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[Brathwaite's *Strappado* thus gives us recollections of four of Shakespeare's works, *Venus and Adonis*, *Richard III* (Act V, sc 1v, l 8), *Two Gentlemen of Verona* (Act IV, sc 1, l 62), and in the extract next following, to a part of *Pericles*, although that part is not Shakespeare's. A verse on p 82 of the reprint may refer to the "park" of l 231 of *Venus and Adonis* L T S ]

## RICHARD BRATHWAITE, 1615

A cage of uncleane birds, which is possieft,  
 Of none save such as will defile their nest  
 Where fires of Hell hounds never come abroad,  
 But in that earthly Tophet make abode  
 Where bankrupt Factors to maintaine a state,  
 Forlorne (heaven knows) and wholly desperate,  
 Turne valiant *Boults*, *Pimps*, Haxtars, roaring boyes,  
 Till sleight in bloud, counting but murders toys,  
 Are forc't in th' end a dolefull Psalm to sing,  
 Going to Heaven by *Derick* in a string

*Strappado for the Duell (The Conyburrow)*, 1615, p 151

---

[Rev J W Ebsworth on p xxv of his Introduction to a Reprint of the above by R Roberts, Boston, 1878, says, "In a Satyre, called 'The Cony-borrowe,' we find a palpable allusion to one of the characters in Shakespeare's *Pericles*, [but not in Shakespere's part of the play] the damned door-keeper" Boults The public hangman is mentioned in the proverbial saying of "going to Heaven by *Derick* in a string" there was a tune known about that time, with a burden "Take 'im, Derrick!" *Bagford Ballads*, printed for the Ballad Society (p 778) F. J. F.]

## \*JOHN BOYS, 1615

Of all herbes in the garden (as one wittily) Rew is the herbe  
of grace

*An | Exposition | of the Dominicall | Epistles and Gospels |*  
*By Iohn Boys, Doctor in Divinitie, [and Deane of*  
*Canterburie | ] London | 1615, p 163*

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This supposed allusion is pointed out in Wm Dunn Macray's *Register of St Magda'len College, Oxford*, New Series, vol III, 1901, pp 144-5. The words in brackets in the title above are from the folio edition of Boys' Works, 1629-30, where the quotation will be found at p 152. The reference in Shakspeare is to *Hamlet*, IV, v, 'there's rue for you, and here's some for me, we may call it herb of grace o' Sundays,' but as 'herb of grace' was a fairly common term for rue, the Shakspeare reference is dubious. Mr Macray also points out that Boys at p 921 of the folio edition says 'The writing of the learned are called their works, *opera Hieronymi*, the workes of *Hierome*, *Augustine*, *Gregorie* yea the very *plaines* of a moderne Poet, are called in print his *workes*' M.]

*Anonymous, 1615*

## A Purveieur of Tobacco

Call him a Broker of Tobacco, he scornes the title, hee had  
rather be tearmed a cogging Merchant Sir *John Falstaffe*  
robb'd with a bottle of Sacke, so doth hee take mens purses,  
with a wicked roule of Tobacco at his girdle

*Now and chouse Characters of severall Authors, with the Wife,*  
*written by Sym Thomas Overburie 1615 Sign M 8 [Bodleian*  
*Lib Bliss 2 2140]*

---

This curious passage is taken from the Edition of 1615, a copy of which is now to be found in the British Museum. The "Characters" were added to Sir Thomas Overbury's *Wife*, in the second edition of 1614 (in which year there were five editions) by 1664 *The Wife & Characters* appear to have run to seventeen editions, of which thirteen are in the British Museum, but the "Purveieur of Tobacco" does not occur in any, except in that of 1615 C. M. I.

## \* W DRUMMOND, 1616

## MADRIGAL

**D**EAR night, the ease of care,  
 Untroubled seat of peace,  
 Time's eldest child, which oft the blind do see,  
 On this our hemisphere  
 What makes thee now so sadly dare to be ?

Poems by William Drummond of *Hawthornden-Denne*  
 The Second Impression Edinburgh Printed by  
 Andro Hart 1616 Modernizd, in his Poetical  
 Works, ed W B Turnbull (J R Smith, 1856),  
 p 58.

---

The third line may allude to Shakspeare's Sonnet 27, l. 8,  
 And keep my drooping eyelids wide,  
 Looking on-darkness, which the blind do see —E PHIPSON

## SIR WILLIAM DRUMMOND, 1616

Ah *Napkin*, ominous Present of my Deare,  
 Gift miserable, which doth now remaine  
 The only Guerdon of my helpleffe Paine,  
                  \*                 \*                 \*  
                  \*                                 deare *Napkin* doe not grieve  
 That I this Tribute pay thee from mine Eine  
 And that (these posting Houres I am to live)  
 I laundre thy faire Figures in this Brine

*Poems by William Drummond of Hawthorne denne*  
*Second Impression Edinburgh, 1616, sign H 3,*  
*back (eleventh Sonnet in the Second Part)*

[Drummond in this sonnet made use of an idea which appears in the second and third lines of the 3rd Stanza of Shakespere's *Lover's Complaint*, first printed in 1609

“Oft did she heave her Napkin to her eyne,  
 Which on it had conceited characters  
 Laundring the silken figures in the brine,  
 That seasoned woe had pelleted in teares”  
 (Shakespere's Sonnets, 1609, sign K, back ) L T S ]



## ROBERT ANTON, 1616

Or why are *women* rather growne to mad,  
 That their *immodest feete* like *planets* gad  
 With such *irregular motion* to base *Playes*,  
 Where all the *deadly finnes* keepe *hollidaies*  
 There shall they see the *vices* of the *times*,  
*Orestes* incest, *Cleopatres* crimes

\* \* \* \*

Sooner may shamelesse wives hate *Braindford feasts*,  
*Allertus Magnus*, or the *pulfred Jest*s  
 Of some spruce *Skipjack Citixen* from *Playes*,  
 A *Coach*, the secrete *Baudihouse* for *waies*,  
 And riotous *waste* of some new *Freeman* made,  
 That in one *yeere* to *peices* breakes his *trade*,  
 Then wash the toad-like speckles of *defame*,  
 That swell the *world* with *poyson* of their *shame*  
 What *Comedies* of *errors* swell the *stage*  
 With your most *publike vices*, when the *age*  
 Dares personate in *action*, for, your *eies*  
 Ranke *Sceanes* of your *lust-lweating qualities*

*The Philosophen's Satyr* 1616 [410] Pp 46 & 51  
*Fifth Satyr Of Venus* C M I

## BEN JONSON, 1616.

[The author will not]

purchase your delight at such a rate  
 As, for it, he himself must justly hate  
 To make a child, now swaddled, to proceede  
 Man, and then shoote up, in one beard, and weede,  
 Past threescore years or, with three rustie swords,  
 And helpe of some few foot-and-halfe-foote words,  
 Fight over *Yorke*, and *Lancaster's* long jarres  
 And in the tyring-house bring wounds, to scarres  
 He rather prayes, you will be pleas'd to see  
 One such, to-day as other playes should be,  
 Where neither *Chorus* wafts you ore the seas,  
 Nor creaking thione comes downe, the boys to please.

*Every Man in his Humour* Prologue 1616 p 3 [fol]

In this Prologue, according to Hunter, Jonson censured Shakespere pointing especially at several of his plays (1) Infancy and maturity in the same character,—*Winter's Tale*, (2) the Wais of Yoik and Lancaster with their duels and battles,—*Henry VI*, (3) the shifting the scene from one country to another,—*Henry V*, (4) the descent of a creaking thione,—the masques in the *Tempest* and in *Cymbeline*. The final line of the prologue in which Jonson assures his audience that, if they laugh at popular errors,

“You that have so graced monsteis, may like men,”

is supposed to refer to Caliban

[Hunter's *New Illustrations of Shakespere*, 1845, I 136 Stokes' *Chronological order of Shakespere's Plays*, 1878, p 177) L T S]

[The first or Italian version of *Every Man in his Humour* was published in 1601 without a prologue. The second or English version in 1616 with the prologue. This states that the *play* (not this second version) was acted by the Lord Chamberlain's servants in 1598

Gifford would make out that the 1601 edition was edited, not by B Jonson, but from the copy used at Henslowe's theatre in 1596, and hence that the prologue was really existent in that year. To his assertions may be

opposed these facts 1 There may be a possibility, but not a shadow of proof, that "The Humours" or "The Comedy of Humours" had anything to do with Jonson or with his play The word "Humours" was then fashionable cant 2 The 1601 4to bears on its title-page,—“as it hath been acted by the Lord Chamberlaine his servants” Are we to believe without proof that there was here printed a direct lie? 3 And can we believe that Jonson, an irascible man, would in the same year, 1601, give his *Fountainne of Self Love* to the publisher who had just brought out *Every Man in his Humour*, against his interests, and with a lying title-page, for Henslowe who had quarrelled with him? 4 The 1601 edition also bears on its title-page “Written by Ben Johnson,” asserted by Gifford to be a mis-spelling It is so spelt in three plays, and he never spelt it Jonson till 1604, when he printed with a Latin title page his part of the celebration of James’ entry into London 5 The 1601 4to has none of the blunders of a spurious edition, but like all by Jonson, is very carefully punctuated 6 That “this play” on the title-page of the 1616 folio does not mean “this new version” is shown by the parallel case of *Sejanus* Before it Jonson says “this play was first acted in 1603,” while shortly after he tells us it was a different version 7 Lastly, this second or now known version cannot, by internal evidence, have been written before 1605 or 1606 For, 1 Bobadil in the 1601 4to speaks of the taking of Ghibelietto some ten years back, and of that of Tortosa, but in the later version he alters the names to “Stuigonium” and “what do you call it” Now Stuigonium (Giaan) was taken from the Turks in 1596, which makes the date of speaking 1606, while, unable to find a parallel for Tortosa, he makes Bobadil pretend to forget the name he would say 2 In the 1616 version Act I sc 11 is introduced for the first time—“Our Turkey Company never sent the like [present] to the Grand Seigneur,”—clearly an allusion to a recent event But the only occasions when they sent such a present were, one too early in Elizabeth’s reign to be alluded to in a familiar letter, and one of the value of £5,322 given them by James for a present to the Poite, in December, 1605, soon after the re-constitution of the Company

If these facts be correct there can be no reason for assigning the prologue to a date earlier than 1606, as shown by internal evidence to be that of the version with which it first appears B N ]

[Another passage was quoted from Jonson (*Sejanus*) in the first edition of the *Centurie* (p 330), which, though believed by some critics upon merely supposititious grounds to refer to Shakespeare, is now omitted in the text, Dr Brinsley Nicholson having pointed out in the *Academy*, Nov 14, 1874, that the “second Pen” was in all probability that of Samuel Sheppard Jonson says in the Preface to *Sejanus* (1605),—

“Lastly I would informe you, that this Booke, in all numbers, is not the same with that which was acted on the publike Stage, wherein a second Pen had good share in place of which I have rather chosen, to put weaker (and no doubt lesse pleasing) of mine own, then to defraud so happy a *Genus* of his right, by my lothed usurpation”

In 1646 Samuel Sheppard published *The Times Displayed in Six Sestiyads* (see after, under date) The sixth sestiyad is a series of verses in praise of the greater poets, Daniel, Drayton, Shakespeare, Jonson, and others The eleventh encomium runs thus —

“ So His that Divine PLAUTUS equalled,  
Whose Commick vain MENANDER nere could hit,  
Whose tragick sceans shal be with wonder Read  
By after ages for unto his wit  
My selfe gave personal ayd *I* dictated  
To him when as *Sejanus* fall he writ,  
And yet on earth some foolish sots there bee  
That dare make Randolf his Rival in degree ”

Ben Johnston

On these Dr Nicholson remarks, “ As Sheppard is not a master of English verse or style, so his ‘dictate’ is not happily chosen, but the meaning and intent of it and its context are clear Read by the light of Jonson’s words, they are not only clear, but distinct, and we see Sheppard’s disappointment, and the strugglings of his self-conceit to record the fact that he had been a part-author in *Sejanus*—strugglings which are shown in his ‘And yet,’ and ‘for,’ and which destroy his encomium by making it ridiculous ” Dr Ingleby, however, asks me to add that he regards Sheppard’s authorship in *Sejanus* as impossible, and that, with Mr Fleay, he is now disposed to assign the “second pen” to Chapman L T S ]

APRIL 25, 1616.

GOOD FREND FOR IESVS SAKE IORBPARR  
 TO DIGG THE DVST ENCLOSED HEARE  
 BLESTE BE Y MAN Y SPARE<sup>E</sup> THES C<sup>T</sup>IONS,  
 AND CVRST BE HE Y MOVES MY BONLS<sup>T</sup>

*Inscription on the Tablet over Shakespeare's Grave, given  
 in Halliwell's Life of Shakespeare, 1848, p. 286*

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The inscription on Shakespeare's grave-stone is feebly parodied in the  
 Apology prefixed to Graves' *Spiritual Quixote* (Ed. 1773 Vol. 1 p. vii)  
 C M I

## 1617—1622

IVDICIO PYLIVM, GENIO SOCRATEM, ARTE MARONEM,  
TERRA TEGIT, POPVLVS MÆRET, OLYMPVS HABET

STAY PASSENGER, WHY GOEST THOV BY SO FAST ?  
READ IF THOV CANST, WHOM ENVIOWS DEATH HATH PLAST,  
WITH IN THIS MONVMENT SHAKSPEARE WITH WHOME  
QVICK NATVRE DIDE WHOSE NAME DOTH DECK Y<sup>S</sup> TOMBE  
FAR MORE THEN COST SIEH ALL, Y<sup>T</sup> HE HATH WRITT, [SITH]  
LEAVES LIVING ART, BVT PAGE, TO SERVE HIS WIT<sup>T</sup>

OBIIT ANO DO<sup>I</sup> 1616

ÆTATIS, 53 DIE 23 AP

*Inscriptions upon the Tablet under Shakspeare's Bust, in the  
Chancel-north wall of Stratford Church, helotyped in Shakspeare's  
Home and Rural Life, by Mayor James Walker, 1874, p  
17 See also Halliwell's Life of Shakspeare, p 289*

Stevens conjectured that the scribe wrote *Sophoclem*, not *Socratem*. Assuredly one who had scholarship enough to compose the verses could hardly have believed that the o in the latter word had a common quantity. Besides, the comparison of Shakspeare to Sophocles is significant to Socrates trifling. Ben Jonson and Samuel Sheppard compare Shakspeare to Sophocles (See i 308, 501, ii 11.) If Sheppard wrote *Sophocles* in an English verse, that would be irrelevant, for he would not have written it in a Latin one.

The converse misprint occurs in *The Playhouse Pocket Companion*, 1779, p 47, in the first line of the Catalogue of which "Sophocles" is an error for *Socratus* (See *Brog Diam* 1812 Int lxxiii.)

[Admitting Dr Ingleby's criticism to be correct, I can but endorse the remark of a friend that the likening of Shakspeare to Socrates, one of the wisest of men, seems the right reading in the first line. The comparison to Virgil, the representative poet, next following, renders the allusion to Sophocles unnecessary, whereas Nestor, Socrates, and Virgil, make a grand trio of ideal men. The bust (by G. Johnson, see after, Dugdale, 1653) was set up before 1623, as we know from the mention of it by Leonard Digges (See after, p 318) I T S.]

## JOHN TAYLOR, THE WATER POET, 1617

[Description of the hang-man at Hamburg] His post-like legges were answerable to the rest of the great frame which they supported, and to conclude, fir *Bevis*, *Ascapant*, *Gog-magog*, or our English fir *John Falstaff*, were but shrimpes to this bezzeling Bombards longitude, latitude, altitude, and crassitude, for hee passes, and surpassees the whole Germane multitude

\* \* \* \* \*

*Three Weekes, three daies, and three houres observations and travel  
from London to Hamburg London, 1617 [4to] Sign c  
C M I*

## GEFFRAY MYNSHUL, 1617

[Addressing a creditor] --

If nothing will make thy stony heart relent, thou in being cruell to thy debtor art worse then the hang-man, \* \* But it may be thy estate is sicke, thy credit much ingaged, and to save thy selfe thou art forced to doe this In so doing thou doest well, if another weare thy coate, and thou goest cold, thou maist plucke it from his shoulders \* \* but if he which hath borrowed thy coate hath worne it out, and hath not a ragge to cover him with, wilt thou trample vpon his naked body? If with the Jew of Malta, instead of coyne, thou requirest a pound of flesh next to thy debtor's heart, wilt thou cut him in pieces?

*Essayes and Characters of a Prison and Prisoners Of Creditors*  
1618 Reprint, Edinburgh, 1821, pp 30, 31

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[Mynshul wrote his Essayes while confined in the King's Bench Prison for debt, where he filled up his idle time by acute observations on the characters of those around him he gives a melancholy picture of the miseries of unfortunate debtors in the seventeenth century He seems to have confounded Marlowe's Jew of Malta with Shakespere in his memory, but the mention of the pound of flesh shows that it was Shylock to whom he referred

The "Epistle Dedicatory" is dated 27 January, 1617 L T S ]



## NATHANIEL FIELD, 1618

I doe heare  
 Your Lordship this faue morning is to fight,  
 And for your honoi Did you never see  
 The Play where the fat Knight, hight *Old castle*,  
 Did tell you truly what this honor was ?

*Amends for Ladies* 1618 [4to] Sign G

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Nathaniel Field (like Alexander Biome, in his *Epistle* to the *Five new Plays* of Richard Brome, 1653, in a passage quoted in a subsequent page) here refers to the speech of Falstaff, which concludes the first scene of 1 *Henry IV*, Act V. See as to Oldcastle and Falstaff, after, *note* on George Daniel, 1647 C M I.

## RICHARD CORBET, 1618—1621.

Mine hof was full of ale and hiftory,

\* \* \* \*

Why, he could tell

The inch where Richmond flood, where Richard fell  
 Befides what of his knowledge he could fay,  
 He had authenticke notice from the Play,  
 Which I might gueffe, by's muft'ring up the ghofts,  
 And policyes, not incident to hofts,  
 But chiefly by that one peripicuous thing,  
 Where he mistooke a player for a King  
 For when he would have fayd, King Richard dyed,  
 And call'd—A horfe! a horfe!—he, Burbidge cry'de

*Iter Boreale pp 193, 194 (see also p 170) Poems of  
 Richard Corbet, Bishop of Oxford & of Norwich  
 Edited by Octavius Gilchrist 1807*

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[Gilchrist remarks that "from this passage we learn that Richard Burbage was the original representative of Shakespeare's *Richard the Third*"  
 L T S]

## H About 1618-19

*On ye Death of ye famous Actor*  
*R Burbadge H*

12 Hees gon' & w<sup>th</sup> him w<sup>t</sup> a world are dead

Oft haue I feene him leape into a Graue  
 Suting y<sup>e</sup> perfon, (w<sup>ch</sup> he u<sup>d</sup> to haue)  
 Of a mad Louer, w<sup>th</sup> fo true an Eye  
 That there I would haue fborne hee meant to

dye

Oft haue I feene him play his part in Iest,  
 So luelly, y<sup>t</sup> fpectators, & ye reft  
 Of his Crewes, whilft hee did but feeme to bleed  
 Amazed, thought hee had bene deade indeed

*Octavo MS in the library of the late Mr Henry*  
*Huth, p 174 Printed by Mr Joseph Hasle*  
*wood in the Gentleman's Magazine, June 1825,*  
*Vol XCV, Part I, p 498*

*A Funerall Ellegye on y<sup>e</sup> Death of the famous*  
*Actor Richard Burtledg who dyed on saturday in*  
*Lent the 13 of March 1618*

12 hee's gone & w<sup>th</sup> him what A world are dead  
 which he reu<sup>u</sup>'d, to be reu<sup>u</sup>ed foe,

no more young Hamlett, ould Hieronymoe  
 kind Leer, the Greued Moore, and more befide,  
 16 that lued in him, haue now for euer dy'de,  
 oft haue I feene him, leap into the Graue  
 fmiting the perfon w<sup>ch</sup> he feem'd to haue  
 of A fadd Louer with foe true an Eye

20 that theer I would haue fborne, he meant to  
 dye,

oft haue I feene him, play this part in reaft,  
 foe luly, that Spectators, and the reft  
 of his fad Crew, whilft he but feem'd to bleed,  
 24 amazed, thought euen then hee dyed in deed

*Folio MS in the library of the late Mr Henry*  
*Huth, pp 99, 100 Printed by Mr J P*  
*Collier, Annals of the Stage, 1831, Vol I,*  
*p 430, note*

[A controversy in the *Academy*, in January, 1879, as to the meaning of lines 17 to 24 of this elegy led to the discovery of two original MSS of it in the library of the late Mr Henry Huth, which was pointed out by Mr Alfred H Huth in the *Academy* of April 3, 1879 As in the first edition of the *Centurie* Dr Ingleby declared his belief that lines 13-16, printed by Mr Collier, were spurious, an opinion at first shared by Dr Furnivall, it is satisfactory now to find that both MSS of the poem are undoubtedly genuine, and acknowledged to be so by those critics (see Dr Furnivall in *Academy* of 19 April, 1879) By the kindness of Mr Alfred H Huth, and of Mr F S Ellis, who is preparing the Catalogue of the library, I have carefully collated both versions with the MSS, and give the dozen lines which relate to Shakespeare, the rest of the poem—consisting in all of 82 lines in the octavo and 86 lines in the folio—being a eulogy upon the excellence of the acting of Burbage in general The only sign of authorship is the letter H affixed to the title in the Octavo copy Both MSS belonged to Mr Haslewood, and the discrepancies between Mr Collier's print and l 15 ("King Lear," "creuel Mooie") may be owing to the copy which an autograph note in one of them says that he sent Mr Collier

In his *New Particulars*, 1836, and *Memoirs of Actors*, 1846, Mr Collier quotes other MSS by which the poem is extended to 124 lines These have not yet come to light

It was pointed out by Mr Moy Thomas (*Academy*, Jan 4, 1879) that the imperfect quarto *Hamlet* of 1603 is the only authority for making Hamlet leap into Ophelia's grave to out face Laertes (Act V sc 1 l 281), the above lines, however, show that Burbage was in the habit of doing so Kemble in his acting edition of Shakespeare, and Mr Irving in his present representation of Hamlet, omit the leap into the grave The rest of the lines seem to allude to the close of the last scene in the play

While treating on the acting of Burbage, I may recall a reminiscence (though a late one) of the comparative merits of Shakespeare as Actor and Poet James Wright, in his interesting little tract *Historia Histrionica*, 1699, which is a "Dialogue of Plays and Players," thus speaks through his personages —

"*Lovevent* Pray Sir, what Master Parts can you remember the Old *Blaw-friers* men to Act, in *Johnson*, *Shakespear*, and *Fletcher's* Plays

*Truman* What I can at present recollect I'll tell you, *Shakespear* (who as I have heard, was a much better Poet, than Player) *Burbadge*, *Hemmings*, and others of the Older sort, were Dead before I knew the Town" (p 4 Reprinted in Harlitt's edition of *Dodsley*, 1876, vol 15, p 400) L T S ]

## BEN JONSON, 1619.

His censure of the English Poets was this,

†            \*            †            \*            †            \*

That Shakspeer wanted arte

\*            \*            †            \*            †            \*

Sheakſpear, in a play, brought in a number of men ſaying they had ſuffered ſhip-wrack in Bohemia, wher y<sup>e</sup> is no ſea neer by ſome 100 miles

*Notes by William Drummond of Conversations with Ben Jonson, at Hawthornden, January, 1619 Extracts from the Hawthornden MSS by David Laing, Archaeologia Scotica, vol iv Edinburgh, 1831-32, pp 81, 89 Also edited by the same for the Shakespeare Society, 1842, pp 3, 16*

*(First published, incorrectly, in Drummond's Works, 1711)*

Sir William Drummond was evidently a weak minded man, whose memory had the knack of retaining only what was trivial or worthless. We may be quite sure that Jonson's assertions were not given in this naked form. No one understood Shakespeare's *art* better than Jonson, and he could hardly have based the charge of wanting art on geographical or on chronological errors, which Shakespeare took, not ignorantly, but as he found them in the current stories. [Ben probably meant that Shakespeare did not observe those Rules of Art in dramatic writing to which he himself rigidly adhered. The word *wanted* here means *lacked*, rather than the modern sense, which would imply "that Shakespeare *ought to have had* art" (see the extract from Dryden, 1672, for his use of the word). The word *censure* too should not be taken as necessarily meaning condemnation, it meant *opinion* or judgment, cf —

"Madam, and you, my mother, will you go  
To give your *censures* in this weighty business?"

*Richard III, Act II sc iii*

The remark was made of Shakespere's work by others L T S ] Fuller asserts that "*Nature* itself was all the *Art* which was used upon him" (see under date 1643) which Cartwright echoes in 1647 "Nature was all his art" Milton has—

"Sweetest Shakespere, Fancy's child,  
Warble his native wood-notes wild" (after, p 372),

and forty-two years after its utterance we meet it once more in the *Diary* of the Rev John Ward, who had "heard that Shakspeare was a natural wit without any art at all" (date 1661) But Ben Jonson and L Digges allow Shakespere a sort of art The former writes

"Yet must I not give Nature all Thy Art,  
My gentle *Shakespeare*, must enjoy a part" (p 309)

And Digges assigns him

"Art without Art unparalleled as yet" (date 1640)

[So also the Epitaph before, p 267, and John Taylor, after, p 278, credit him with art The report of Jonson's sayings relating to Shakespere, as found in Drummond's Works of 1711, is shown in its true form in Mr Laing's print of the MS As regards the accusation against Shakespere's geography, it may be worth noting that in 1262 Ottocar II was king of Bohemia and Austria, "and soon obtains possession of Stryia, Carinthia, and Istria, when his dominions extend from the Baltic to the Adriatic" (*Manual of Dates*) Bohemia then at one time had a sea-board, and no date being necessary to the play, it may be said that "the shipwreck in the *Winter's Tale* is no breach of geography" (see the *Monthly Magazine*, Jan 1, 1811, vol xxx p 538) But that it was understood as an error in Shakespere's time, and that others besides Jonson laughed at him for it, seem to be shown by the quotation from Taylor the Water Poet, after, p 344 L T S ]

## SIR GERRARD HERBERT, 24 May, 1619

——“The Marquise Trenell [Tremouille], on thurſday laſt tooke leaue of the Kinge that night was feaſted at white hall, by the duke of Lenox in the Queenes greate chamber where many great Loides weare to keep them Company but no ladyes the Sauoy Imbaſſadour was alſo there The english Lordes, was the Marquise Buckingham my lord Pryuy ſeale, my lord of lenox, my lord of Oxford, my lord Chamberlayne, my l Hamelton, my lord Arundell, my Lord of Leyceſter my lord Cary, my lord Digby, m<sup>r</sup> Treasu<sup>r</sup>er, m<sup>r</sup> Secretary Callvart my lord Beaucham, and my Lord Generall, the reſt English Gallantes, and all mixed w<sup>th</sup> the french alonge the table the Marquise Trenell fittinge alone at the tables ende at the right hande, the Sauoy Imbaſſador, by him the Marquise Buckingham, then a french Counte, &c mixt on his left hand my lord Priuy ſeale, the earle of Oxford, a french Marquise, my lord Chamberlayne, & ſo forth mixed w<sup>th</sup> french & English The ſupper was greate & the banquetts curious, ſerued in 24 greate Chynay worcke platters or voyders, full of glaſſe ſcales or bowles of ſweete meates in the middſt of each voyder a greene tree of eyther, lemon, orange, Cypers, or other reſemblinge After ſupper they weare caried to the queenes pryuy chamber, where french ſinging was by by the Queenes Muſitians after in the Queenes bedd Chamber, they h<sup>a</sup>rd<sup>e</sup> the Iriſh ha<sup>a</sup>pp, a viol, & m<sup>r</sup> Lanyer, excellently ſinging & playinge on the

lute In the kinges greate Chamber they went to see the play of Pirrocles,<sup>1</sup> Prince of Tyre which lasted till 2 a'clocke after two actes, the players ceased till the french all refreshed them w<sup>th</sup> sweetmeates brought on Chinay voiders, & wyne & ale in bottells, after the players, begann anewe The Imbassadour parted next morninge for Fraunce at 8 a'clocke, full well pleased beyng feasted also at Tiballes & exceedinge graciously vsed of the kinge, who at taking leaue gaue him a very rich chayne of Diamondes, w<sup>th</sup> a wach donne aboute w<sup>th</sup> Diamondes & wherein the kinges effigie was very excellently donne "

" w<sup>th</sup> the remembraunce of my service to my Lady Carlton & yo<sup>r</sup> Lo I take leaue allwayes resting

Yo<sup>r</sup> Lo assuredly to Comande

Gerr Herbert

London, Munday 24 May *veteri*

*From a Letter "To the right honorable Sir Dudley Carlton, knight  
Lord Imbassadour for his Ma<sup>ty</sup> at y<sup>e</sup> Hage" State Papers  
Domestic James I Vol 109, No 46 (p 2 of MS)*

[W D SELBY Part printed in  
Halliwell's *Folio Shaks<sup>p</sup>*]

<sup>1</sup> Mr Hall wrongly prints 'Pirracles'

# 1620

Baker says, *Biogr Dram* 11 289, of "134. THE HEIR Com by Thomas May Acted by the company of Revels, 1620 4to 1622, second impression, 4to 1633

"The demand of the king that Leucothoe shall yield to his desires, as the sole condition upon which he would spare the life of her lover, appears to be borrowed from Shakspeare's *Measure for Measure*, as the constable and watch who seize Eugenio seem to have had their language and manners from those in the same author's *Much Ado about Nothing*, and the enmity of the two houses reminds us of *Romeo and Juliet*"



## JOHN TAYLOR, THE WATER POET, 1620

In paper, many a Poet now survives  
 Or else their lines had perish'd with their lives  
 Old *Chaucer*, *Gower*, and Sir *Thomas More*,  
 Sir *Philip Sidney*, who the Lawrell wore,  
*Spencer*, and *Shakespeare* did in Art excell,  
 Sir *Edward Dyer*, *Greene*, *Nash*, *Daniell*  
*Silvester*, *Beumont*, Sir *John Harrington*,  
 Forgetfulneſſe their workes would over run  
 But that in paper they immortally  
 Doe live in ſight of death, and cannot die

*The Praise of Hemp-seed* 1620 [4to] p 26  
*Works*, 1630, in p 72 [Fo]

---

Kaumer says it is "impossible to give the original dates" of many of John Taylor's pieces "He may be traced as an author for more than half a century" (*Essay on the Learning of Shakespeare*, 1821, p 101, note)  
 C. M. I.

## MR RICHARDSON, 1620, 1621

'Tis almost morning I would haue thee gone  
 And yet no further then a wantons bird,  
 That lets it hop a little from his hand,  
 Like a poore prisoner, in his twifted gyues,  
 Then with a filken thread plucks it back agaire  
 So iealous louing of his liberty

Tragedy of *Romeo and Iuliet* 4<sup>o</sup> pag 84 This M<sup>r</sup>  
 Richard<sup>son</sup> Coll Magd inserted hence into his Sermon, preached  
 it twice at S<sup>t</sup> Maries 1620, 1621, applying it too to gods loue  
 to his Saints either hurt with finne, or aduersity neuer forfaking  
 the

*Commonplace Book, Bodleian Library, MS Eng Misc  
 d 28, p 359, col 705*

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[This allusion is noted in Wm Dunn Macray's *Register of the Members  
 of St Mary Magdalen Coll, Oxford*, 1901, and was announced in the  
 Clarendon Press *Periodical* for December 1901 I am indebted to Mr  
 C F Tucker Brooke for kindly copying the extract from the Bodleian MS  
 The MS citation from Shakspeare is inaccurate M.]

*Anonymous, 1620—36*

*On the Time-Poets*

One night, the great *Apollo*, pleas'd with *Ben*,  
 Made the odde number of the Muses ten,  
 The fluent *Fletcher*, *Beaumont* rich in sense,  
 In complement and courtships quintessence,  
 Ingenious *Shakespeare*, *Maffinger*, that knowes  
 The strength of plot to write in verse and prose,  
 Whose easie *Pegasus* will amble ore  
 Some threescore miles of fancy in an houre  
 Cloud-grapling *Chapman*, whose Aerial minde  
 Soares at Philosophy, and strikes it blinde, &c

*Choyce Drollery, Songs, and Sonnets, being a collection of divers excellent pieces of poetry of several eminent authors, never before printed* Anon 1656 *The piece is reprinted in the Shakespeare Society's Papers*, Vol III, 1847, p 172

The lines 5—8 are quoted by Gerard Langbaine in his *Account of the English Dramatic Poets*, 1691 (vol 11), where they are merely assigned to "an old poet", and Rev J W Ebsworth, in his reprint of *Choyce Drollery*, 1876, says, "we must confess that nothing is yet learnt as to the authorship," though as to the date he believes "it was certainly written between 1620 and 1636" (pp 270, 271) Langbaine's version has "ramble" for *amble*, an error which we conjecturally set right, before we had collated it with the text reprinted in the *Shakespeare Society's Papers* It is in this piece that we meet with a couplet on Ben Jonson's servant and amanuensis, Richard Broome, or Broom, which in another form did duty for W Broome, Pope's assistant Here we have,

"Sent by Ben Johnson, as some authors say,  
 Broom went before, and kindly swept the way,"

which a century later assumed this form

"Pope came off clean with Homer, but they say,  
 Broome went before, and kindly swept the way"

(See Johnson's *Lives of the Poets*, William Broome, in which the couplet is attributed to Henley) Isaac D'Israeli supposed that epigram to be borrowed from a line in Randolph's Ode, "Ben, do not leave the stage," &c, st 4, l 4 *Curiosities of Literature*, 1839, p 139 C M I

## ANON 1620

Goodnesse leave mee, if I have not heard a man court his  
 mistress with the same words that Venus did Adonis, or as neere  
 as the booke could instruct him

*Hec Vir, or the Womanish Man*, 1620

J O H-P

## ROBERT BURTON, 1621 (?)

"Young Men will do it when they come to it"

Robert Burton's *Anatomy*, ed 1651, p 563

This is a quotation from Ophelia's Valentine Song, *Hamlet*, IV v

R ROBERTS

## ROBERT BURTON, 1621, 1628

<sup>c</sup> Polycrat 13  
8 c Petron For now, as<sup>z</sup> *Salisburyensis* said in his time,  
*totus mundus histrionem agit*, the whole world plaies the foole,  
we haue a new Theater, a new Sceane, a new comedie of errors,  
a new companie of perlonat Aētors

[p 26, ed 1621, 1628 p 22, ed 1624]

*For Princes are the glasse, the schoole, the booke,  
Where subiects eyes doe learne, doe read, do looke*

— *Velotius Et citius nos*

*Corrumpunt vitiorum exempla domestica, magnis*

*Cum subeant animos auctoribus—*

[p 39, ed 1624 p 48, ed 1628]

Like an Affe, he weaves out his time for prouender, and can  
shew a stumpe 10d

[sig Q 2 b Part I Sect 2, Memb 3, Subs 15, ed 1624,  
1628]

*The Anatomy of Melancholy*

[We are indebted to Miss Margaret A M Macalister for these references in Shilleto's edition, 1904, 1, 54, 91, 355, where the *Salisburyensis* of the first extract is corrected to *Sarisburyensis*. There is no difference between the 1621 and 1628 editions in this passage except in minor spellings and in the fact that capitals are used in the latter in the initials of the title, *Comedie of Errors*, and small type in the former. The second edition, 1624, has *Comedy of errors*.

The second extract is from *Lucrece*, 615, 616, and is not in the 1621 edition.

The third Miss Macalister compares with *Othello*, I 1 46

Weares out his time, much like his Masters Asse,  
For naught but Prouender

This also is not in the 1621 edition M.]

## JOHN FLETCHER, 1621

*Oriana* Are all my hopes come to this? Is there no faith  
No troth, nor modesty, in men?

*Wild Goose Chase*, 1652 [fol], p. 16

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[This passage recalls the words of the Nurse in *Romeo and Juliet* (Act III 11)—imitated earlier by Barrey, see before, p. 223]

“There’s no trust  
No faith, no honesty in men”

Fletcher’s *Wild Goose Chase* is placed under date 1621, on the authority of Malone, who says “it appears from Sir Henry Herbert’s manuscript” (see after, p. 321) that this play is “found among the court exhibitions of the year 1621” (*Variorum*, vol. III p. 225). But the play was lost in 1647, and was first printed in folio, separately, in 1652. L T S.]

[In another play Fletcher has evidently imitated *Hamlet* (I v)]

“Hic et ubique? then we’ll shift our ground \* \*  
Once more remove good friends,”—

viz. in *The Woman’s Prize, or the Tamer tam’d* (Act V 111) Rowland, having received a statement on oath from his friend Tranio, makes him swear to it again

“Let’s remove our places Swear it again”

This play was first printed in the Works of Beaumont and Fletcher, folio, 1647, its date is uncertain. It is said to have been written in ridicule of *The Taming of the Shrew*, but there is not in it a single line or word that can by any kind of ingenuity be so interpreted. It is, as Steevens remarks, a sequel to it, in which the plot is reversed, and Petruchio tamed by a second wife, but the notion of *ridicule* is quite unfounded. P. A. Daniel.]

# T H E

## First and second Part of the troublefome Raigne of JOHN King of England

*With the discoverie of King Richard Cor-  
delions Base sonne (vulgarly named, the Bastard  
Fauconbridge ) Also the death of King  
Iohn at Swinftead Abbey.*

As they were (fundry times) lately acted.

---

Written by W SHAKESPEARE.

---

[Device]

LONDON,  
Printed by *Aug Mathewes* for *Thomas Dewe*, and are to  
be sold at his shop in St Dunstons Church-  
yard in Fleet-street, 1622

[Title-page of the third edition of *The Troublesome Raigne*. It is copied from that of the 1611 edition, and here the "W Sh" is expanded into "W Shakespeare" M.]



WILLIAM BASSE, 1622

[1] *On Mr. Wm. Shakespeares he dyed in April 1616*

Renowned Spencer lye a thought more nve  
 2 To learned Chaucer, and rare Beaumont lye  
 A little neerer Spenser, to make roome  
 4 For Shakespeares in your threefold, fowerfold Tombe,  
 To lodge all fowre in one bed make a shift  
 6 Vntill Doomedaye, for hardly will a fit  
 Betwixt *this* day and *that* by Fate be slayne,  
 8 For whom your Curtaines may be drawn againe  
 If your precedence in death doth barre  
 10 A fourth place in your sacred sepulcher,  
 Vnder this carued marble of thine owne,  
 12 Sleepe, rare Tragedian, Shakespeares, sleepe alone,  
 Thy vnmolested peace, vnshared Caue,  
 14 Possesse as Lord, not Tenant, of thy Graue,  
 That vnto us & others it may be  
 16 Honor hereafter to be layde by thee

Wm. Basse

*Brit Mus MS Lansdowne 777. fo 67 b*

[2] *On Mr. William Shakespeares*

Renowned Spencer lie a thought more nigh  
 To learned Beaumont, and rare Beaumont lye  
 A little neerer Chaucer, to make roome  
 For Shakespeares in your threhold, fourfold tombe  
 To lodge all fouer in one bed make a shifte  
 Untill Domes day, for hardly will (a) fite  
 Betwixt this day and that by fate bee slaine,  
 For whom the curtains shal bee drawne againe  
 But if Precedencie in death doe barre  
 A fourth place in your sacred Sepulcher,  
 In this uncarved marble of thy owne,  
 Sleepe, brave Tragedian, Shakespeares, sleepe alone,  
 Thy unmolested rest, vnshared caue,  
 Possesse as lord, not tenant, to thy grave,  
 That unto others it may counted bee  
 Honour hereafter to bee layed by thee

*Fennell's Shakespeare Repository, 1853, p. 10, printed  
 from a MS temp Charles I*

These lines, which are usually attributed to the elder W Basse, have come down to us in so many discrepant versions, manuscript as well as printed, that it is difficult to determine their original or their finished form. The version [no. 2] selected for this work is derived, at second hand, from a manuscript which, unfortunately, the compiler has not had an opportunity of inspecting. But the choice was made for cogent reasons. The original was certainly a sonnet, of the usual number of lines, to which two lines (now standing as the 13th and 14th) were subsequently added. The addition, probably, occasioned changes in other lines, and some of the manuscript and printed versions we possess are merely experimental ways of making the augmented elegy hold together. The couplet

Thy	{	unmolested rest,	{	unshar'd	}	cave,
or Thine						
Possess as lord, not tenant,			{	thy	}	grave,
			or of	or the		

introduced an absurdity, which the lines in Donne's Poems do not contain for, first, Shakespeare's peace would not be unmolested simply because his grave was unshared, and secondly, it would not be unmolested at all, if others were in after time to be laid by him. Why not, then, adopt the version in Donne's Poems? Because it is evident that at least one line in it was altered from one in a version which had the additional couplet viz. line 11. The Ashmole copyist had written *curved* for *carved*, as the word stands in the Brander copy, and in both the Rawlinson copies and it was evidently from a version like that or the Ashmole copy, which read *curved*, that the Donne copyist obtained his singular blunder of *curled*. We believe that the Fennell version (adopted as our text), "In this uncarved marble," is an earlier, as it is unquestionably a much finer, reading than either "Under this *carved* marble," or "Under this *sable* marble," which last occurs in the Sloane copy. As much might be said in defence of the other portions of the Fennell version. Yet it is quite certain that it is not the *original*, but the *finished* form of the elegy.

None of the versions comport with the *status quo* in Westminster Abbey, where Chaucer's tomb is pretty central between Spencer's and Beaumont's whereas, in the Fennell copy, Donne's version, and the Haileian and Philipps MSS. Beaumont is the central figure, in all the rest Spencer lies between Beaumont and Chaucer.

In the original draft it is most likely that lines 9-12 ran (as in the Sloane copy, with one exception) thus

"If your precedencie in death doeth barre  
 A fourth to have place in your sepulchre,  
 Under this sacred marble of thy owne [sable, Sloane]  
 Sleep, rare Tragedian, Shakespeare, sleepe alone,  
 That unto others," &c



fac-simile of it in the catalogue (London, 1851, privately printed), No 2757

\* (4) A collection of manuscript poems, formerly in the possession of Gustavus Brander, Esq, containing these verses Cited by Malone, who says "the MS appears to have been written soon after the year 1621" *Shakespeare's Works*, 1821, vol 1 pp 470-472

\* (5) A volume of manuscript poems composed by W Herrick and others, and *inter alia* Basse's lines, in the Rawlinson Collection, Bodleian Library, Oxford (Cited by Malone, but a diligent search has failed to discover it)

\* (6) A volume of manuscripts, containing poems by Bishop Corbet, and *inter alia* Basse's lines, also in the Rawlinson Collection MS Poet Vol 117, p 40 (resembles Lans 777)

\* (7) British Museum MS Sloane 1792 (not 1702 as Malone quotes it), fo 114.

† (8) Philipps MSS at Cheltenham (formerly Middlehill), No 9569 printed at the end of *The Marriage of Wit and Wisdom*, edited by J O Halliwell for the Shakespeare Society, 1846, p 92 (written about 1638)

\* (9) A volume of manuscripts, containing six poems by W Herrick, and also Basse's lines Vol 38, No 421, in the Ashmole Collection, Bodleian Library, Oxford

† (10) Harl MS 1749, fo 289b (a corrupt version it wants lines 13, 14) To these may be added the following five early printed versions

† I Donne's Poems 1633 [4to] p 149 (Sign v 3, the paging is wrong, it should be 165)

\* II Veises appended to Shakespeare's Poems 1640 [12mo] Sign K 8, back

\* III Witt's Recreations selected, &c 1640 [12mo], where Basse's lines are numbered Epitaph 5, sign AA 2

\* IV Witt's Recreations Augmented, &c 1641 [12mo], where Basse's lines are numbered 144 of the Epitaphs

\* V Poems by Francis Beaumont [with additions by various writers] 1652 [sm 8vo] Sign M The Epitaph is not in the edition of these Poems of 1640, it is among the additions of 1652

Of these, II, III, and IV are substantially the same, and follow in the main, No (1) The \* and † show the type to which each copy belongs

As to the evidence of authorship In (1) the lines are subscribed, "Wm Basse," (2) headed "Mr Basse," and (3) "Mr Willm Basse" (4) "Basse his elegie one Poett Shakespeare, who died in April, 1616" (5) "Shakespeare's Epitaph," without author's name (6) "Basse his elegie on Shakespeare" (7) Headed "vpon shackpeare", no author's name (8) Headed "On Shakespeare, Basse" (9) Subscribed "finis, Dr Doone" (10) Nothing In I they are assigned to Dr Donne, but they are omitted from the next edition of his *Poems* In II they are subscribed W B in III, IV, and V, they are anonymous They are not included in "The Pastoral's and other Workes of William Basse," printed in 1653 C M I

## THOMAS ROBINSON, 1622

And when he is merrily disposed (as that is not feldom) then must his dearling *Kate Knightley* play him a merry fit, and sister *Mary Brooke*, or some other of his last-come Wags, must sing him one bawdy song or other to digest his meat. Then after supper it is usuall for him to reade a little of *Venus* and *Adonis*, the iests of *George Peele*, or some such scurilous booke for there are few idle Pamphlets printed in *England* which he hath not in the house

*The Anatomy of the English Nunnery at Lisbon in Portugall  
Dissected and laid open by one that was sometime a younger  
Brother of the Covent 1622 p 17 [4to]*

---

By the use of the expression "idle pamphlets" Brother Robinson did not necessarily intend (as Mr Collier supposes, *Bibliog. and Crit. Account*, II 274) to depreciate Shakespeare's poem. An "idle pamphlet," at that time of day, meant one which afforded diversion rather than edification. Surely "scurilous booke" (to which Mr Collier takes no exception) implies a much graver charge. C M I

## JOHN TAYLOR, 1622

*And last he laughed in the Cambrian tongue, and beganne to declare in the Vtopian speech, what I haue heere with most diligent negligence translated into the English Language, in which if the Printer hath placed any line, letter or fillable, whereby this large volume may be made guilty to bee understood by any man, I would haue the Reader not to impute the fault to the Author, for it was farre from his purpose to write to any purpose, so ending at the beginning, I say as it is applawsfully written and commended to posterity in the Midsommer nights dreame If we offend, it is with our good will, we came with no intent, but to offend, and show our simple skul*

Rolihayton

*Sir Gregory Nonsense His Newes from no place . for the vnderstanding of Nobody By Iohn Taylor Printed in London, and are to bee sold betweene Charing-Crosse, and Algate 1700 [The real date is in the colophon Fims Printed at London by N O 1622] A 4, back*

In Mr Hall -P's *Mem on M N Dr*, p 35 The words meant to be quoted are those of Manager Quince, the Prologue, in *M N Dr*, 1st Folio, p 160, col 1

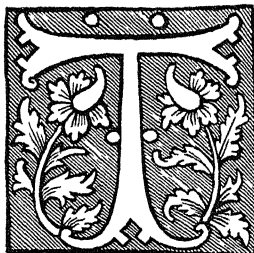
“*Pro* If we offend, it is with oure good will  
That you should thinke, we care not to offend,  
But with good will To show our simple skill ”

The word ‘intent’ was recollected from the later lines—

“We do not come, as minding to content you,  
Our true *intent* is All for your delight.  
We are not heere”—F J F

## THOMAS WALKLEY, 1622

The Stationer to the Reader



*O set forth a looke without an Epistle,  
were like to the old English prouerbe,  
A blew coat without a badge, &  
the Author being dead, I thought good  
to take that piece of worke vpon mee  
To commend it, I will not, for that  
which is good, I hope euery man will  
commend, without intreaty and I am the bolder, because the  
Authors name is sufficient to vent his worke. Thus leauing euery  
one to the liberty of iudgement I haue ventured to print this Play,  
and leaue it to the generall censure*

Yours,

Thomas VValkley

The / Tragedy of Othello, / The Mooie of Venice / *As it  
hath bene diuerse times acted at the / Globe, and at the  
Black-Friers, by / his Maiesties Seruants / Written by  
VVilham Shakespeare / London, / Printed by N O /  
for Thomas Walkley, and are to be sold at his / shop, at  
the Eagle and Child, in Butans Bursse / 1622 / sign.*  
A 2

Mr Herbert A. Evans called my attention to Walkley's Foreword not being in the *Centurie*

At the end of 'The Fourth Edition' of *Othello*, 1655, in its publisher's List of Books, "Printed or sold by *Willham Leake*, at the signe of the

Crown in Fleetstreet between the two Temple Gates *These Bookes following,* are

“ Playes

“ *Hen* the Fourth

“ The Merchant of *Venice* ”

In the alterd version of *Othello* printed in 1687 ‘ for Richard Bentley and S Magnes in Russel-Street near Covent-Garden,’ a Catalogue of some of their Plays is on the 2nd leaf, A2, and in it are

“ *Henry* the 6th with the Murder of the Duke of *Glocester*, in 2 parts

King Lear

*Othello*, the Moor of *Venice* ”

F J F



## JOHN FLETCHER, 1622

*Hig* Then beare up bravely with youi Brute my lads  
*Higgen* hath prig'd the prancers in his dayes,  
 And told good peny-worthes, we will have a courfe,  
 The spirit of *Bottom*, is growne bottomlesse

1647 *Beggars Bush*, Actus Quintus, Scæna Secunda  
 p 95, col 2 of 'Comedies / and / Tragedies / Written  
 by Francis Beaumont And Iohn Fletcher Gentlemen  
 Never printed befoie, / And now published by the  
 Authours / Originall Copies / *Si quid habent veri Vatum*  
*præsagia, vivam* / London, / Printed for *Humphrey*  
*Robinson*, at the three *Pidgeons*, and for / *Humphrey*  
*Moseley* at the *Princes Armes* in *S<sup>t</sup> Pauls* / Church yard  
 1647 /'

J O Hll -P

---

The date of the play is 1622, tho it was not printed till long after  
 Fletcher's death in 1625 Beaumont died in 1616 —A H Bullen

## JOHN FLETCHER, 1622

Let it suffice,  
 I have touch'd the height of humane happinesse,  
 and here I fix *Nil ultra*<sup>1</sup> Hitherto  
 I have liv'd a fervant to ambitious thoughts,  
 and fading glories. what<sup>1</sup> remains of life,  
 I dedicate to Vertue, and to keep  
 my faith untainted, farewell Pride and Pomp,  
 and<sup>1</sup> circumstance of glorious Majestie,  
 farewell for ever

The Prophetesse, Actus Quartus, Scena Sexta, No 18, in  
 B & F's *Comedies and Tragedies*, Folio, 1647, p 42, col 1

---

Mr Leslie Stephen sends the last two lines, saying that they are "obvious recollections of *Othello*" ("Farewell Pride, Pomp, and Circumstance of glorious War" III iii 354)

The first seem also recollections of Fletcher's own Wolsey lines in *Henry VIII*, III ii 221, &c.

"Nay then, farewell !  
 I have touch'd the highest point of all my greatness ,  
 And, from that full meridian of my glory,  
 I haste now to my setting "

—F J F

<sup>1</sup> A later edition, "The Prophetess London, 1690," reads  
 p. 55, "And fix here my *Non ultra*," and  
 p 56, " , my Remains of Life," and  
 p 56, " farewell Pride and Pomp,  
 "All Circumstance of glorious Majesty,  
 Farewel for ever"—P. A. LYONS

## PHILIP MASSINGER, 1622-36 †

(Text)

(Gifford's Notes)

for know, your son,  
The ne'er-enough commended An-  
toninus,

Massinger was a great reader and  
admirer of Shakspeare, he has here  
not only adopted his sentiment but  
his words

So well hath flesh'd his maiden sword

'Come, brother John, full bravely  
hast thou flesh'd

1622 *The Virgin Martyr*,

L 1 Massinger's Works,

Gifford's 2<sup>nd</sup> ed<sup>n</sup>, 1813 1 9

*Thy maiden sword*—[*I Hen IV*,\*  
V iv 133]

\* Gifford adds "But Shakspeare is in every one's head, or, at least, in every one's hand, and I should therefore be constantly anticipated in such remarks as these I will take this opportunity to say, that it is not my intention to encumber the page with tracing every expression of Massinger to its imaginary source"

In a word,  
Thy pluriy of goodness is thy ill  
? 1621, p 1639 *The Unnatural*  
*Combat*, IV 1 Works,  
1813, 1 197

the thought is from Shakspeare  
'For goodness, growing to a *pluriy*  
Dies in his own too much'  
[*Hamlet*, IV vii 118]

Let his passion work, and, like a  
hot-rein'd horse,  
'Twill quickly tire itself  
ib IV ii Works, 1 204

This is from Shakspeare  
'—Angel is like  
'A full hot horse, who being allow'd  
his way,  
Self-mettle tues him' [*Henry VIII*,  
I 1 133] Coxeter

*Marcella* For you, puppet—  
*Mariana* What of me, pine-tree?  
. . . O that I could reach you!  
The little one you scorn so, with her  
nails

*Puppet* and *maypole*, and many  
other terms of equal elegance, are  
banded about in the quarrel between  
Helmer and Helena, in *Midsummer*  
*Nights Dream* [III ii 289-298],

† There are many more Sh imitations in Massinger. The list of some made by Mr D B Brightwell follows on pp 301 4

Would tear your painted face, and which is here too closely imitated  
 scratch those eyes out I forbear to quote the passages,  
 1623 (pr 1638) *The Duke* which are familiar to every reader of  
*of Milan*, II 1 Works, Shakspeare  
 1813, 1 268-9

Let me wear This is evidently copied from that  
 Your colours, lady, and though much contested speech of Othello,  
 youthful heats, act I sc iii  
 That look no further than your outward form "—I therefore beg it not  
 Are long since buried in me, while [To please the palate of my appetite,  
 I live Nor to comply with heat, the young  
 I am a constant lover of your mind, affects  
 That does transcend all precedents In me defunct, and proper satisfac-  
 1624 (pr 1638) *The Bond-* tion,] &c "  
*man*, I iii Works, ii 30 as is the following passage, in the  
*Fair Maid of the Inn* [Fletcher's]  
 'Shall we take our fortune? and  
 while our cold fathers,  
 In whom long since their *youthful*  
*heats were dead*,  
 Talk much of Mars, serve under  
 Venus' ensigns,  
 And seek a mistress '

*Cleora* I restore This is a modest imitation of Shak-  
 This kiss, so help me goodness! speare  
 which I borrow'd 'Now by the jealous queen of heaven,  
 When I last saw you that kiss  
*The Bondman*, IV iii Works, I carried from thee, dear, and my  
 ii 86 true lip  
 Hath virgin'd it e'er since '  
*Coriolanus* [V iii 48]

Then, with a kind of state, I take my This is imitated from the soliloquy  
 chair, of Malvolio, in *Twelfth Night*, which  
 Command a sudden muster of my is itself an imitation [?] of the reverie  
 servants, of Alnaschar, in the *Arabian Nights*  
 And, after two or three majestic hums, *Entertainment*  
 It being known all is mine, peruse  
 my writings  
 Let out this manor at an easy rate,  
 To such a friend, lend this ten thou-  
 sand crowns,

For the redemption of his mortgaged  
land,

Give to each by-blow I know of mine,  
a farm

1624 *The Parliament of  
Love*, II 1 Works, II 253

*Isida* O the difference of natures!  
Giovanni,  
A prince in expectation, when he  
lived here,  
stole courtesy from heaven, and  
would not, to

The meanest servant in my father's  
house,

Have kept such distance

1627 (pr 1636) *The Great  
Duke of Florence*, II III  
Works, 1813, II 468

This is from Shakspeare, and the  
plain meaning of the phrase is, that  
the affability and sweetness of Gio-  
vanni were of a *heavenly* kind, i e  
more perfect than was usually found  
among men the commentators on  
our great poet have altogether mis-  
taken him

"And then I *stole all courtesy from  
heaven*,  
And dress'd myself in such humility,  
That I did pluck allegiance from  
men's hearts "

*Hen IV* Part I Act III  
sc II

*Sanazarro* I have seen a mud,  
sir,  
But, if that I have judgment, no such  
wonder

As she was deliver'd to you

ib III 1 Works, II 478

an expression of Shakspeare might  
not improbably have hung on Mas-  
singer's mind

*Mr* —No wonder, sir,  
But certainly a maid *Tempest*

*Cozimo* So come nearer,  
This exercise hath put you into a  
sweet,

Take this and dry it

ib III 1 Works, II 480

This is from Shakspeare, if he  
had been suffered to remain in quiet  
possession of it, the reader would  
have little to regret on the score of  
delicacy

—"He's fat, and scant of breath  
Here, Hamlet, *take my napkin, rub  
thy brow* "

*Ricardo* This military ait,  
I grant to be the noblest of profes-  
sions,  
And yet, I thank my stars for 't, I  
was never

In this passage Massinger,  
as Coxeter observes, had Shakspeare  
in his thoughts, and principally Fal-  
staff's humorous catechism

Inclined to learn it, since this  
bubble honour  
(Which is indeed the nothing soldiers  
fight for,)
   
With the loss of limbs or life, is, in  
my judgment,  
Too dear a purchase

1629 (pr 1630) *The Picture*,  
I ii Works, 1813, iii 126

*Theodosius* Can you think  
This masterpiece of heaven, this pre-  
cious vellum,  
Of such a purity and virgin white-  
ness,  
Could be design'd to have perjury  
and whoredom,  
In capital letters, writ upon 't?

1631 (pr 1632) *The Emperor  
of the East*, IV v Works,  
1813, iii 328

Was this fair paper, this most goodly  
book,  
Made to write whores upon?

*Othello*

There are several other short pas-  
sages in this scene copied or imitated  
from the same play, which, as suffi-  
ciently obvious, I have forborn to  
notice <sup>1</sup>

*Theodosius* Wherefore pay you  
This adoration to a sinful creature?  
I am flesh and blood, as you are, sensible  
Of heat and cold, as much a slave unto  
The tyranny of my passions, as the meanest

<sup>1</sup> The scene between Theodosius and Eudocia about the apple he sent  
her, is modelld on that of Othello and Desdemona about his mother's hand-  
kerchief that he gave her

*Theo* —Did not Philanax  
From me deliver you an apple?

*Eud* Yes, sir,  
Heaven! how you frown! pray  
you, talk of something else  
Think not of such a trifle

*Theo* How, a trifle! —  
I prized it, lady,  
At a higher rate than you believe,  
and would not  
Have parted with it, but to one I  
did  
Prefer before myself

*Eud* It was indeed,  
The fairest that I ever saw

*Theo* It was,  
And it had virtues in it, my Eu-  
dokia,  
Not visible to the eye

What did you with it? — tell me  
punctually,  
I look for a strict account

*Eud* What shall I answer?

*Theo* Do you stagger? Ha!

*Eud* No, sir I have eaten it

[*a he*]

Works, iii. 326-7

Of my poor subjects The proud attributes,  
 By oil-tongued flattery imposed upon us,  
 As sacred, glorious, high, invincible,  
 The deputy of heaven, and in that  
 Omnipotent, with all false titles else,  
 Coin'd to abuse our frailty, though compounded  
 And by the breath of sycophants applied,  
 Cure not the least fit of an ague in us  
 We may give poor men riches, confer honours  
 On undeservers, raise, or ruin such  
 As are beneath us, and, with this puff'd up,  
 Ambition would persuade us to forget  
 That we are men but He that sits above us,  
 And to whom, at our utmost rate, we are  
 But pageant properties, derides our weakness  
 In me, to whom you kneel, 'tis most apparent  
 Can I call back yesterday, with all their aids  
 That bow unto my sceptre? or restore  
 My mind to that tranquillity and peace  
 It then enjoy'd?—Can I make Eudocia chaste,  
 Or vile Paulinus honest?

1631 *The Emperor of the East*, V 11 Works, 1813, iii 339

"In this fine speech Massinger has ventured to measure weapons with Shakspeare [in *Henry V*, IV 1 250-301, *Macbeth*, and *Lear*], and if I may trust my judgment, not ungracefully The feelings, indeed, are more interested by the latter, but that arises from the situation of his chief character"

*Slave* I'll make them real, "There be land-rats and water  
 And you the Neptunes of the sea, rats (says Shylock,) I mean pirates"  
 you shall Hence, I suppose, the allusion  
 No more be sea-rats

? 1624-1634. *A very Woman*,

V 1, Works, iv 329

Give, sir, o'er-rule your passion, and There are several incidental resem-  
 defer blances to Shakspeare in this scene,  
 The story of her fortune of which the reader must be well  
 1636 (pr 1655) *The Bashful* aware<sup>1</sup>

*Lover*, III 1. Works, iv 401

—F J F.

<sup>1</sup> Compare the following with Capulet's speech in *Rom & Jul*, III v 165-9, and Leonato's in *Much Ado*, IV 1 129-131

*Octavio* My only child, I murmur'd against heaven  
 Because I had no more, but now I find  
 This one too many p 401

# PHILIP MASSINGER, 1622-36

MASSINGER

SHAKSPERE.

Queen of fate,  
Imperious Fortune ' mix some light  
disaster  
With my so many joys, to season  
them, &c  
1622 *Virgin Martyr*, Act I sc 1  
p 4, col 2, ed Cunningham

O love  
Be moderate, allay thy ecstasy,  
In measure rein thy joy, scant this  
excess,  
I feel too much thy blessing make  
it less,  
For fear I surfeit

*M of Ven* III ii iii

As the sun  
Thou didst rise gloriously, keptst a  
constant course  
In all thy journey and now, in the  
evening  
When thou shouldst pass with honour  
to thy rest,  
Wilt thou fall like a meteor  
1622 *Virgin Martyr*, V ii p 33,  
col 2

from that full meridian of my  
glory  
I haste now to my setting I shall  
fail  
Like a bright exhalation in the  
evening  
And no man see me more

[Fletcher in] *Henry VIII*

'tis said,  
And truly, Jupiter and Venus smile  
At lovers' perjuries  
1624 *Parliament of Love*, V 1  
p 192, col 1

At lovers' perjuries  
They say Jove laughs  
[Ovid see p 56 above] *Romeo*  
*and Juliet*, II ii (*Var Sh*,  
Vol VI p 83.)

I will have thee  
Pictured as thou art now, and thy  
whole story  
Sung to some villainous tune in a  
lewd ballad  
1624. *Parliament of Love*, IV v p  
186, col 1 So also the *Bondman*,  
V iii, &c &c

And I have not ballads made on  
you all, and sung to filthy tunes, &c  
1 *Henry IV*



## MASSINGER

Look not on me  
As I am Cleremond I have parted  
with  
The essence that was his, and enter-  
tained  
The soul of some fierce tigress, or a  
wolf  
New-hanged for human slaughter  
1624 *Parliament of Love*, p 182,  
col 2

Tremble to think how terrible the  
dream is  
After this sleep of death  
1626 *The Roman Actor*, III 11  
p 208, col 1

Are you on the stage,  
You talk so boldly?  
*Par* The whole world being one  
This place is not exempted  
1626 *Roman Actor*, I 111 p 198,  
col 1

Pray you, believe, sir  
What you deliver to me shall be  
lock'd up  
In a strong cabinet of which you  
yourself  
Shall keep the key for here I pawn  
my honour  
\* \* It shall not be discovered  
1627 *The Great Duke of Florence*,  
III 1 p 235, col 2

What is he?  
At his best but a patrician of Rome  
His name Titus Flaminius, and  
speak mine  
Berecinthos, arch-flamen to Cybele  
It makes as great a sound  
1631 *Believe as You List*, I 11 (p  
598, col 1, Cunningham's Ed )

## SHAKSPERE

thy currish spirit  
Governed a wolf, who hanged for  
human slaughter  
Even from the gallows did his fell  
soul fleet  
And while thou layest in thy unhal-  
lowed dam  
Infused itself in thee  
*Merchant of Venice*, IV 1

in that sleep of death what dreams  
may come

*Hamlet*

All the world's a stage  
*As You Like It*, II vii  
(*Var Sh*, Vol VI p 408)  
(See also p 340)

'Tis in my memory lock'd  
And you yourself shall keep the key  
of it  
*Hamlet*, I 111  
(*Var Sh*, Vol VII p 221 Decker,  
Webster)

What should be in that "Cæsar"?  
Why should that name be sounded  
more than yours?  
Write them together, yours is as  
fair a name  
Sound them, it doth become the  
mouth as well &c  
*Julius Cæsar*, I 11 142  
(See *Var Sh*, 1821, Vol XII p 17  
Heywood)

MASSINGER

SHAKSPEARE

pomp and circumstance  
Of glory  
1631 *Believe as You List*, I 1 p  
596, col 1

Pride, pomp and circumstance of  
glorious war  
*Othello*, III iii 354  
(*Var. Sh.*, 1821, Vol IX p 382  
D'Avenant, Fletcher)

Take heed, lord Philanax, that for  
your private spleen,  
Or any false conceived grudge against  
me  
you do not that  
My loyal master must in justice  
punish  
1631 *The Emperor of the East*, V 1  
p 347, col 2

Take good heed  
You charge not in your spleen a  
noble person  
And spire your nobler soul  
*Henry VIII*, I ii 173

Methinks I find Paulinus on her lips  
1631 *The Emperor of the East*, IV  
iv p 345, col 1

I found not Cassio's kisses on her  
lips  
*Othello*, III iii 341

Putting a girdle round about the  
world  
1631-2 *Maid of Honour*, I 1 p 256,  
col 1

I'll put a girdle round about the  
earth  
In forty minutes  
*Mids Night's Dream*, II 1  
(*Var.*, 1821, Vol V p 228 Shirley,  
Chapman)

Will it ever be,  
That to deserve too much is dangerous,  
And virtue, when too eminent, a  
crime?  
1631-2 *Maid of Honour*, III iii  
p 270, col 2

Take note, take note, O world,  
To be direct and honest is not safe  
*Othello*, III iii  
for learn this, Silus,  
Better to leave undone, than by our  
deed  
Acquire too high a fame when him  
we serve's away  
ambition,  
The soldier's virtue, rather makes  
choice of loss,  
Than gain which darkens him  
*Ant and Cleop.*, III 1 13 24

## MASSINGER

I will help  
Your memory, and tread you into  
mortar,  
? 1632 *New Way to Pay Old*  
*Debts*, I i. p 389, col 2

Heaven be pleased  
To qualify this excess of happiness  
With some disaster, or I shall expue  
With a surfeit of felicity  
1633 *The Guardian*, II iii p 468,  
col. 1

My only child, I murmured against  
heaven  
Because I had no moie, but now I  
find  
This one too many  
1636 *The Bashful Lover*, III 1  
p 542, col 1

## SHAKSPERE

I will tread this unbolted villain  
into mortar  
*King Lear*, II ii 70  
(Noted by Stevens, in *Var Sh*, 1821,  
Vol X p 91)

O Helicanus, stuke me, honoured  
sir,  
Give me a gash, put me to present  
pain,  
Lest this great sea of joys rushing  
upon me  
O'erbear the shores of my mortality  
And drown me with their sweetness  
*Pericles*, V 1 192  
(*Var Sh*, 1821, Vol XXI p 205)

Wife, we scarce thought us blest  
That God had lent us but this only  
child,  
But now I see this one is one too  
much  
*Rom and Juliet*, III v 165  
*Much Ado*, IV 1 129-132

D B BRIGHTWELL

B[EN] J[ONSON], 1623

*To the Reader.*

This Figure, that thou here seest put,  
 It was for gentle Shakespeare cut;  
 Wherein the Graver had a strife  
 With Nature, to out-doo the life  
 O, could he but have drawne his Wit  
 As well in Brasse, as he hath hit  
 His Face, the Print would then surpasse  
 All, that was ever writ in Brasse  
 But, since he cannot, Reader, looke  
 Not on his Picture, but his Booke.

B I

*Facing Droeshout's portrait of Shakespeare prefixed  
 to the First Folio Edition of his Works*

[Jonson here contrives to pay both Engraver and Poet the highest compliment, if the former could have drawn the wit of the latter as well as he has drawn his face, the point from his drawing would be the finest thing ever done. It seems to be the engraver's bias to which Digges refers on p. 318 L T S.] Dr Grosart (Ed. of Sir John Beaumont's *Poems*, pp. 194 & xxv) hears in Ben's lines "an echo" of some in Beaumont's *Elegiac Memorials of Worthies*

"Or had it err'd, or made some strokes amisse,  
 —For who can pourtray Vertue as it is?—  
 Art might with Nature have maintain'd her strife,  
 By curious lines to imitate true life  
 But now those pictures want their lively grace,  
 As after death none can well draw the face "

Mr Ham Friswell notices the resemblance "with a certain back twist" (as he writes it) of Ben's lines to the elegiac couplet under an old portrait (1588) of Sir Thomas More, in the *Tres Thomæ* of Stapleton

“Corporis effigiem dedit ænea lamina At ô si  
Effigiem mentis sic daret iste liber ”

And in *Venus and Adonis*, we read,

“Look when a painter would surpass the life,  
His art with nature’s workmanship at strife” (ll 289, 291),

which Dryden echoes in his *Epistle to Sir Godfrey Kneller*

“Such are thy pieces, imitating life  
So near, they almost conquered in the strife ”

We need not, however, go out of Shakespeare’s “Booke” to find an instance of this common conceit

“the cutter  
Was as another Nature, dumb, outwent her,  
Motion and breath left out ”

*Cymbeline*, II 4

Mat Smalwood, in his commendatory verses prefixed to some copies of Wm Cartwright’s *Works*, 1651, thus comments on the wretched print of Cartwright’s face, which serves as frontispiece to the volume —

“Then, do not blame his serious Brow and Look,  
’Twill be thy Picture if thou read his Book ” C M I

[Jonson not improbably took the conceit in his last lines from the verses appended to the portrait of Du Bartas in Sylvester’s eds of 1621, &c, a work to which Jonson himself had contributed a commendatory poem They run thus —

“Ces traits au front, marquez de *Scavoir* & d’*Esprit*  
Ne sont que du BARTAS un ombre *extérieur*  
Le Pinçeau n’en peut plus Mais, de sa propre Plume  
Il s’est peint le *Dedans*, dans son divin *Volume* ”

Englished thus —

“This Map of *Virtues* in a *Muse*-full Face,  
Are but a blush of BARTAS *outward* print  
The Pencil could no more but his owne Pen  
Imms him, *with-in*, the Miracle of Men ”

(*Du Bartas his Divine Weekes and Workes translated by  
Joshua Sylvester* [fo] 1633 *Verses placed under  
the portrait of Du Bartas*, A 5, back )

L T S]

## BEN JONSON, 1623

*To the memory of my beloved, the AUTHOR*

MR WILLIAM SHAKESPEARE

*and what he hath left us*

To draw no envy (*Shakespeare*) on thy name,  
 Am I thus ample to thy Booke, and Fame  
 While I confesse thy writings to be such,  
 As neither *Man*, nor *Muse*, can praise too much  
 'Tis true, and all mens suffrage But these wayes  
 Were not the paths I meant unto thy praise  
 For feeblest Ignorance on these may light,  
 Which, when it sounds at best, but eccho's right,  
 Or blinde Affection, which doth ne're advance  
 The truth, but gropes, and urgeth all by chance,  
 Or crafty Malice, might pretend this praise,  
 And thinke to ruine, where it seem'd to raise.  
 These are, as some infamous Baud, or Whore,  
 Should praise a Matron What could hurt her more?  
 But thou art proote against them, and indeed  
 Above th' ill fortune of them, or the need.



I, therefore will begin    Soule of the Age '  
     The applause ' delight ' the wonder of our Stage !  
 My *Shakespeare*, rise , I will not lodge thee by  
     *Chaucer*, or *Spenser*, or bid *Beaumont* lye  
 A little further, to make thee a roome  
     Thou art a Monument, without a tombe,  
 And art alive still, while thy Booke doth live,  
     And we have wits to read, and praise to give.  
 That I not mixe thee so, my braine excuses,  
     I meane with great, but disproportion'd *Muses*  
 For, if I thought my judgement were of yeeres,  
     I should commit thee surely with thy peeres,  
 And tell, how farre thou didst<sup>1</sup> our *Lily* out-shine,  
     Or sporting *Kid*, or *Marlowes* mighty line  
 And though thou hadst small *Latine*, and lesse *Greeke*,  
     From thence to honour thee, I would not seeke  
 For names, but call forth thund'ring *Æschulus*,  
     *Euripides*, and *Sophocles* to us,  
*Paccuvius*, *Accius*, him of *Cordova* dead,  
     To life againe, to heare thy Buskin tread,  
 And shake a Stage    Or, when thy Sockes were on,  
     Leave thee alone, for the comparison  
 Of all, that insolent *Greece*, or haughtie *Rome*  
     sent forth, or since did from their ashes come.

---

<sup>1</sup> *Sic in original*



Triumph, my *Britaine*, thou hast one to shewe,  
 To whom all Scenes of *Europe* homage owe.  
 He was not of an age, but for all time !  
 And all the *Muses* still were in their prime,  
 When like *Apollo* he came forth to warme  
 Our eares, or like a *Mercury* to charme !  
 Nature her selfe was proud of his designs,  
 And joy'd to weare the dressing of his lines !  
 Which were so richly spun, and woven so fit,  
 As, since, she will vouchsafe no other Wit  
 The merry *Greeke*, tart *Aristophanes*,  
 Neat *Terence*, witty *Plautus*, now not please ,  
 But antiquated and deserted lye  
 As they were not of Natures family  
 Yet must I not give Nature all Thy Art,  
 My gentle *Shakespeare*, must enjoy a part.  
 For though the *Poets* matter, Nature be,  
 His Art doth give the fashion And, that he,  
 Who casts to write a living line, must sweate,  
 (such as thine are) and strike the second heat  
 Upon the *Muses* anvil turne the same,  
 (And himselfe with it) that he thinkes to frame ,  
 Or for the lawrell, he may gaine a scorne,  
 For a good *Poet's* made, as well as borne






And such wert thou    Looke how the fathers face  
     Lives in his issue, even so, the race  
 Of *Shakespeares* minde and manners brightly shines  
     In his well torned, and true-fild lines  
 In each of which, he seemes to shake a Lance,  
     As brandish't at the eyes of Ignorance  
 Sweet Swan of *Avon* ! what a sight it were  
     To see thee in our waters yet appeare,  
 And make those flights upon the bankes of *Thames*,  
     That so did take *Eliza*, and our *James* !  
 But stay, I see thee in the *Hemisphere*  
     Advanc'd, and made a Constellation there !  
 Shine forth, thou Starre of *Poets*, and with rage,  
     Or influence, chide, or cheere the drooping Stage,  
 Which, since thy flight frō hence, hath mourn'd like night,  
     And despaires day, but for thy Volumes light

Ben    Jonson

*Prefixed to the First Folio Edition of Shakespeare's Works*

It has not, hitherto, been observed, that Ben Jonson's forty couplets have a regular structure. The compiler has ventured upon an innovation to indicate this  Fortunately the three marks of division, to which he has had recourse, fall on the top of each page, so that they serve indifferently as paginal decorations, or as the headings of the second, third, and fourth divisions. By virtue of the latter function, they indicate the following constituent parts of the poem

- |                               |                           |
|-------------------------------|---------------------------|
| (1) An Introduction           | } each of eight couplets  |
| (4) A Peroration              |                           |
| (2) An Address to Shakespeare | } each of twelve couplets |
| (3) An Address to Britain     |                           |

In the third, however, is a passing deviation, viz "Thy Art, my Shakespeare," &c A few obscurities in the course of this piece may be noted "To draw no envy," &c, certainly does not mean what the editor of Brome's *Five New Plays*, 1659 (To the Reader, p 4), imputes to it, as if Ben thought to lower Shakespeare by extravagantly praising him He meant to say, that while Ignorance, Affection, or Malice, by excessive, indiscriminate or unjust praise, would be sure to provoke the detraction of Envy,

"these ways

Were not the paths I meant unto thy praise,"

for he could with full knowledge and strict impartiality award him the highest praise that could be expressed One is reminded (especially by the seventh couplet) of what Ben wrote in *Cynthia's Revels*, where Cutes is made to say,

"So they be ill men,

If they spake worse, 'twere better for of such

To be dispraised, is the most perfect praise" (Act III sc iii)

"I will not lodge thee," &c, refers to Basse's lines, and means that he will not class Shakespeare with Chaucer, Spenser, and Beaumont, because he is out of all proportion greater than they—men "of yeeres" or "for an age" Nor will he praise him by declaiming how far he excelled Lily, Kid, and Marlow Shakespeare, indeed, like them (yet beyond them) was, for the age in which he flourished, but he was also for all time, and not of an age It is worth remarking, that on the occasion of the Tercentenary Celebration, in London, when "blinde Affection" worshipped the gigantic bust of Shakespeare, at the Agricultural Hall, "seeliest Ignorance" had surmounted the proscenium with the abominable travesty, HE WAS NOT FOR AN AGE, BUT FOR ALL TIME, and the same evil genius presided over Mr John Leighton's "Official Seal for the National Shakespeare Committee," when he engraved on the scroll at the base of the device the same discreditable perversion, NOT FOR AN AGE, BUT FOR ALL TIME Mr Frederick Brett Russell is to be congratulated on his fidelity and sense in surrounding his memorial salver with the actual line of Jonson

"Leave thee alone for the comparison," &c, is almost repeated *verbatim* in Jonson's *Timber*, where he points to Bacon as

"he who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd, or prefer'd, either to insolent *Greece*, or haughty *Rome*" (Jonson's *Works*, fol 1640, p 102)

It is indeed as applicable to Bacon's prose as to Shakespeare's verse Mr W H Smith endeavours to make capital out of the coincidence, in his *Bacon and Shakespeare* 1857 pp 35 36

"For though thou had'st," &c Here *hadst* is the subjunctive The passage may be thus paraphrased

"Even if thou hadst little scholarship, I would not seek to honour thee by calling thee, as others have done, Ovid, Plautus, Terence, &c, &c, by the names of the classical poets, but would rather invite them to witness how far thou dost outshine them"

Ben does not assert that Shakespeare had "little Latine and less Greeke," as several understand him, though doubtless, compared with Ben's finished scholarship, Shakespeare's was small but, that the lack of that accomplishment could only redound to Shakespeare's honour, who could be Greek or Roman, according to the requirements of the play and the situation

One could wish that Ben had said all this in Shakespeare's lifetime, and one is reminded of what Horace says of the great Poet (Epist II, 1 13-14)

"Urnt enim fulgore suo, qui prægravat aites  
Infra se positas extinctus amabitur idem"

In the verses prefixed to Cartwright's *Works*, 1651, signed W Iowers, it is said,

"Thy skill in Wit was not so poorely meek  
As theirs whose little *Latin* and no *Greek*  
Confin'd their whole Discourse to a Street phrase,  
Such Dialect as their next Neighbour's was" C M I

This was in allusion to Jonson's critique on Shakespeare

JOHN HEMINGE,  
HENRY CONDELL, } 1623

Right Honourable,

Whilſt we ſtudie to be thankful in our particular for the many favors we have received from your L L we are falne upon the ill fortune, to mingle two the moſt diverſe things that can bee, feare, and raſhneſſe, raſhneſſe in the enterprize, and feare of the ſucceſſe For, when we vlew the places your H H ſuſtaine, we cannot but know their dignity greater, then to deſcend to the reading of theſe trifles and, while we name them trifles, we have depriv'd our ſelves of the defence of our Dedication But ſince your L L have beene plea'd to thinke theſe trifles ſomething, heeretofore, and have proſequuted both them, and their Authour living, with ſo much favour we hope, that (they outliving him, and he not having the fate, common with ſome, to be exequutor to his owne writings) you will uſe the like indulgence toward them, you have done unto their parent. There is a great difference, whether any Booke chooſe his Patrones, or finde them This hath done both For, ſo much were your L L. likings of the ſeverall parts, when they were acted, as before they were publiſhed, the Volume aſk'd to be yours We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians, without ambition either of ſelfe-profit, or fame onely to keepe the memory of ſo worthy a Friend, & Fellow alive, as was our SHAKESPEARE, by humble offer of his playes, to your moſt noble patronage. Wherein, as we have juſtly obſerved, no man to come neere your L L but with a kind of religious addreſſe, it hath bin the height of our care, who are the Preſenters, to make the preſent worthy of your H. H by the perfection But, there we muſt alſo crave our abilities to be conſiderd, my Lords We cannot go beyond our

owne powers Country hands reach foorth milke, creame, fruites, or what they have and many Nations (we have heard) that had not gummes & incense, obtained their requests with a leavened Cake It was no fault to approach their Gods, by what meanes they could And the most, though meanest, of things are made more precious, when they are dedicated to Temples In that name therefore, we most humbly consecrate to your H H these remaines of your servant *Shakespeare*, that what delight is in them, may be ever your L L the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is

*Your Lordships most bounden,*

John Heminge

Henry Condell

*Dedication to William, Earl of Pembroke, and Philip, Earl of Montgomery (Prefixed to the First Folio Edition of Shakespeare's Works, 1623)*

The first part of the peroration of this address is so good as to evoke the suspicion that it is not original Malone quotes from Morley's Dedication of a Book of Songs<sup>1</sup> to Sir Robert Cecil, 1595, a very similar passage But in truth the beginning of the peroration is literally translated from Pliny's dedicatory epistle to Vespasian, prefixed to his *Natural History* (§ 11, ed Sillig), which runs thus —

"dis lacte rustici multaeque gentes supplicanti, et mola tantum salsa litant qui non habent tura, nec ulli fuit vitio deos colere quoquo modo posset "

That is,

"country people and many nations offer milk to their gods, and they who have not incense obtain their requests with only meal and salt, nor was it imputed to any as a fault to worship the gods in whatever way they could "

The writer of the address of 1623 added "cream and fruits" in one place, and "gummes" in another and for *mola salsa* appears to have, not unskillfully, caught up Horace's "*fanie pio*" (*Odes* III, 23, ll 17-20) He adds, too, very gracefully, that "the meanest things are made more precious when they are dedicated to temples" If he employed Philemon Holland's translation of Pliny (1635) he did not reproduce its words C M I

<sup>1</sup> "Cantvs Of Thomas Morley the first booke of ballets to five voyces" is the real title [L T S]

JOHN HEMINGE,  
HENRIE CONDELL, } 1623

*To the great Variety of Readers*

From the most able, to him that can but spell There you are number'd We had rather you were weigh'd Especially, when the fate of all Bookes depends upon your capacities and not of your heads alone, but of your purses Well! It is now publique, & you wil stand for your priuiledges wee know to read, and censure Do so, but buy it first That doth best commend a Booke, the Stationer saies Then, how odde to euer your braines be, or your wisedomes, make your licence the same, and spare not Judge your fixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the iust rates, and welcome But, what ever you do, Buy Censure will not diue a Trade, or make the Jacke go And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes daile, know, these Playes have had their triall alreadie, and stood out all Appeales, and do now come forth quitted rather by a Decree of Court, then any purchal'd Letters of commendation

It had bene a thing, we confesse, worthe to have bene wished, that the Author himselfe had liv'd to have set forth, and overseen his owne writings, But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them, and so to have publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes

of injurious impostors, that expos'd them even those, are now offer'd to your view cur'd, and perfect of their limbes, and all the rest, absolute in their numbers, as he conceived the Who, as he was a happie imitator of Nature, was a most gentle expresse of it His mind and hand went together And what he thought, he uttered with that easinesse, that wee have scarce received from him a blot in his papers But it is not our province, who onely gather his works, and give them you, to praise him It is yours that reade him And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you for his wit can no more lie hid, then it could be lost Reade him, therefore, and againe, and againe. And if then you doe not like him, surely you are in some manifest danger, not to understand him And so we leave you to other of his Friends, whom if you need, can bee your guides if you neede them not, you can leade your selves, and others And such Readers we wish him

John Heminge

Henrie Condeall

*Address prefixed to the First Folio Edition of Shakespeare's Works*

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The statement of these editors "that what he [Shakespeare] thought, he uttered with that easiness, that wee have scarce received from him a blot [*titula*] in his papers," is seemingly confirmed by Ben Jonson (p 348) [But if by this they intended to convey to the reader the notion that the text of the folio 1623 was printed from the author's own manuscript, they must stand convicted of a *suggestio falsi*, for five at least of the plays included in that volume are little more than reprints of the previous quarto editions, characterised by them as "surreptitious copies," &c, others of these quartos must also have been used in preparing the folio for press, and for the remainder, with perhaps a few exceptions, the corrupted stage-copies were probably used See Prefaces and Notes of Cambridge Editors, of Dyce, Staunton, and others P A D ]

[In all probability, say the Cambridge editors, not one of Shakespeare's works was corrected by himself, "nor, with few exceptions, were they printed from the author's manuscript" (*Works*, vol ix, preface, p xxi) L T S ]

## HUGH HOLLAND, 1623

*Upon the Lines and Life of the Famous Scenicke Poet,*

*Master WILLIAM SHAKESPEARE*

Thofe hands, which you fo clapt, go now, and wring  
 You *Britaines* brave , for done are *Shakespeares* dayes  
 His dayes are done, that made the dainty Playes,  
 Which make the Globe of heav'n and earth to ring  
 Dry'de is that veine, dry'd is the *Thespian* Spring,  
 Turn'd all to teares, and *Phœbus* clouds his rayes ·  
 That corp's, that coffin now befucke thofe bayes,  
 Which crown'd him *Poet* firft, then *Poets* King  
 If *Tragedies* might any *Prologue* have,  
 All thofe he made, would fcarfe make one to this  
 Where *Fame*, now that he gone is to the grave  
 (Deaths publique tyring-houfe) the *Nuncius* is.

For though his line of life went foone about,  
 The life yet of his lines fhall never out

Hugh Holland.

*Prefixed to the Firs' Folio Edition of Shakespeare's Works*



## LEONARD DIGGES, 1623

TO THE MEMORIE

*of the deceased Authour Maſter*

W SHAKESPFARE

*Shakeſpeare*, at length thy pious fellowes give  
 The world thy Workes thy Workes, by which, out-live  
 Thy Tombe, thy name muſt when that ſtone is rent,  
 And Time diſſolves thy *Statford* Monument,  
 Here we alive ſhall view thee ſtill This Booke,  
 When Braſſe and Marble fade, ſhall make thee looke  
 Freſh to all Ages when Poſteritie  
 Shall loath what's new, thinke all is prodegie  
 That is not *Shakeſpeares*, ev'ry Line, each Verſe,  
 Here ſhall revive, redeeme thee from thy Herſe  
 Nor Fire, nor cankring Age, as *Nafſo* ſaid,  
 Of his, thy wit-fraught Booke ſhall once invade  
 Nor ſhall I e're beleeve, or thinke thee dead  
 (Though miſt) untill our bankrout Stage be ſped  
 (Impoſſible) with ſome new ſtrain t' out-do  
 Paſſions of *Juliet*, and hei *Romeo* ,  
 Or till I heare a Scene more nobly take,  
 Then when thy half-Sword parlying *Romans* ſpake,  
 Till theſe, till any of thy Volumes reſt  
 Shall with more fire, more feeling be expreſt,  
 Be ſure, our *Shakeſpeare*, thou canſt never dye,  
 But crown'd with Lawrell, live eternally

L Digges

*Prefixed to the Firſt Folio Edition of Shakeſpeare's Works*

## I M, 1623

To the memorie of M W Shake-speare

Wee wondred (*Shake-speare*) that thou went'st so soone  
 From the Worlds-Stage, to the Graves-Tyring-roome  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectators, that thou went'st but forth  
 To enter with applause An Actors Ar,  
 Can dye, and live, to acte a second part  
 That's but an *Exit* of Mortalitie,  
 This, a Re-entrance to a Plaudite

*Prefixed to the First Folio Edition of Shakespeare's Works*

These lines have been attributed to John Maiston, Jasper Mayne, and James Mabbe. Those who know Marston feel assured they are not his. Mr Bolton Corney, who first preferred a claim on behalf of Mabbe, supported it by the following extract from Mabbe's translation of *Guzman de Alfarache*, Part I, p 175, a work published by Edward Blount, 1623, and attributed to Mateo Aleman (See *Notes and Queries* 2nd S, XI, 4.)

"It is a miserable thing, and much to be pittied, that such an Idoll as one of these [a proud courtier], should affect particular adoration, not considering, that he is but a man, a representant, a poore kinde of Comedian that *act's his part upon the Stage of this World*, and comes forth with this or that Office, thus and thus attended, or at least resembling such a person, and that when the play is done (which can not be long) he must presently enter into the *Tyring-house of the grave*, and be turned to dust and ashes as one of the sonnes of the Earth, which is the common Mother of us all" C M I

[The simile of the "tyring house" was not uncommon, Holland uses it, before, p 317, and Davies of Hereford (*Scourge of Folly*, p 229) says to Robert Armin, "When th' art in the tyring house of earth," and repeats it elsewhere.

It is a question whether such ideas and phrases as those printed in italics in this extract from Mabbe were not the common property of the age (they differ from the "ply-sciaps" which caught the popular ear and tongue). Here is another from the same writer, p 13, lecturing women for

painting their faces he says, "O affront, above all other affronts" that God having given thee one face, thou shouldst abuse his image, and make thy selfe another," which resembles Hamlet's oburgation of Ophelia (Act III, sc 1), "I have heard of your paintings too, well enough, God has given you one face, and you make yourselves another", both evidently follow the biblical arguments of the "stricter sort" against this vice, the strongest expression of which was given by Philip Stubbes in his *Anatomie of Abuses*, 1583 Citing St Ambrose he has, "For what a dotage is it (saith hee) to chaunge thy naturall face which God hath made thee for a painted face, which thou hast made thyself" (see *Reprint* for the New Sh Soc, 1877, pp 64—66)

Compare also the extracts from Law's *Day Tricks*, before, p 190, and pp 121, 122

The last line alludes to the ancient practice of approbation given at the close of a performance or new play See Ben Jonson, before, p 31, and in the *Hustro-mastix*, a play of 1610, we have "wher's the *Epilogue* must beg the *plaudite*?" (sig<sup>a</sup> C 1, back) When Jonson's play *The Silent Woman* was first acted, verses were afterwards found on the stage concluding that it was well named the *Silent* woman, because there was "never one man to say *plaudite* to it" Drummond's *Works*, 1711, p 226 L T S.]

## SIR HENRY HERBERT, 1623—1636

To the Duchefs of Richmond, in the kings abſence, was given *The Winter's Tale*, by the K company, the 18 Janu 1623 Att Whitehall

Upon New-years night, the prince only being there, *The Firſt Part of Sir John Falſtaff*, by the king's company Att Whitehall, 1624 [Page 228]

For the king's players An olde playe called *Winter's Tale*, formerly allowed of by Sir George Bucke, and likewyſe by mee on Mr Hemmings his worde that there was nothing profane added or reformed, thogh the allowed booke was miſlinge, and therefore I returned it without a fee, this 19 of Auguſt, 1623

[Received] from Mr Hemmings, in their company's name, to forbid the playing of Shakeſpeare's plays, to the Red Bull Company, this 11 of April 1627, £5 0 0 [Page 229]

On Saturday the 17<sup>th</sup> of Novemb [miſtake for 16<sup>th</sup>] being the Queen's birthday, *Richarde the Thurde* was acted by the K players at St James, wher the king and queene were preſent, it being the firſt play the queene ſawe ſince her M<sup>ty</sup>s delivery of the Duke of York 1633

On tuſday night at Saint James, the 26 of Novemb 1633, was acted before the King and Queene, *The Taminge of the Shrew* Lik

On Wenſday night the firſt of January, 1633, *Cymbeline* was acted at Court by the Kings players Well likte by the Kinge [pages 233, 234]

The *Winter's Tale* was acted on thurſday night at Court, the 16 Janua 1633, by the K players, and likt [page 236]

*Julius Cæſar*, at St James, the 31 Janu 1636 [page 239]

*Sir Henry Herbert's Office Book, manuſcript quoted in Malone's  
Historical Account of the Engliſh Stage, Variorum vol iii,  
pages as given above*

[“The office-book of Sir Henry Herbert contains an account of almost every piece exhibited at any of the theatres from August 1623, to the commencement of the rebellion in 1641” (*Malone*, III, p. 59), but it “does not furnish us with a regular account of the plays exhibited at court every year” (p. 228). The above are all the entries which relate to Shakespeare’s plays from this manuscript as quoted by Malone (see *note*, after, p. 323), but Sir Henry Herbert left several other papers, from which Malone gives us the following notices of Shakespeare’s plays. Out of twenty “stock plays” of the Red Bull actors (afterwards called the King’s servants), from 1660 to 1663, three were Shakespeare’s, viz *Henry the Fourth*, *Merry Wives of Windsor*, and *Othello*. Out of a list of sixty-seven plays entered by Sir H. Herbert from 5 Nov. 1660 to July 23, 1662, only three were Shakespeare’s, viz 8 Nov. 1660, *Henry the Fourth*, 9 Nov., *The Merry Wives of Windsor*, 8 Dec., *The Moore of Venice*. In another of his lists dated Nov. 3, 1663, we have *Henry the 5th*, *Taming the Shrew*, *Macbeth*, and *K. Henry 8*, the last three marked as “revived” plays. Downes the prompter’s list of the stock-plays of the king’s servants, from the Restoration to 1682, gives only *Henry IV*, Part I, *Merry Wives of Windsor*, *Othello*, and *Julius Caesar*, of Shakespeare’s. All these particulars seem to belong to the company of Red Bull actors, afterwards called the king’s servants (*Malone*, III, pp. 272—276). Sir Wm. Davenant’s company acted between about 1660 and 1671, *Pericles*, *King Lear*, *Hamlet*, *King Henry VIII*, *Romeo and Juliet*, *Twelfth Night*, and as altered by Davenant, *Macbeth* and *The Tempest* (ib. p. 277) after 1671, they acted *King Lear*, as altered by Davenant and Shadwell, *Timon of Athens*, *Macbeth*, and *The Tempest*. The “United companies” acted between 1682 and 1695, in Lincoln’s Inn Fields, *Othello*, *A Midsummer Night’s Dream*, and *The Taming of the Shrew*—the two last being altered “Dryden’s *Troilus and Cressida*, however, the two parts of *King Henry IV*, *Twelfth Night*, *Macbeth*, *King Henry VIII*, *Julius Caesar*, and *Hamlet*, were without doubt sometimes represented in the same period and Tate and Duffey furnished the scene with miserable alterations of *Coriolanus*, *King Richard II*, *King Lear*, and *Cymbeline*. Otway’s *Caius Marius*, which was produced in 1680, usurped the place of our poet’s *Romeo and Juliet* for near seventy years \* \* \* Dryden’s *All for Love*, from 1678 to 1759, was performed instead of our author’s *Antony and Cleopatra*, and Davenant’s alteration of *Macbeth* in like manner was preferred to our author’s tragedy, from its first exhibition in 1663, for near eighty years” (ib. pp. 287-291).

We thus get official notices of fifteen of Shakespeare’s plays, that were acted or accustomed to be acted between 1623 and 1663, by the king’s players and the Red Bull actors. The notes for the next thirty years show us ten of Shakespeare’s own (of which five were other than the previous fifteen), and ten of Shakespeare’s plays altered by various writers, which were performed before the end of our century (1692). I. T. S.]

## SIR HENRY HERBERT, 1629-31

- 1629 The benefitt of the winters day from the kinges company being brought mee by Blagrave, upon the play of *The Moor of Venyce*, comes, this 22 of Nov 1629, unto—9<sup>l</sup> 16<sup>s</sup> 0<sup>d</sup>
- 1631 Received of Mr Benfelde, in the name of the kings company, for a gratuity for ther liberty gaine unto them of playinge, upon the cessation of the plague, this 10 of June, 1631—3<sup>l</sup> 10<sup>s</sup> 0<sup>d</sup>—This was taken upon *Pericles* at the Globe
- 1631 Received of Mr Shanke, in the name of the kings company, for the benefitt of their summer day, upon y<sup>e</sup> lecond daye of *Richard y<sup>e</sup> Seconde*, at the Globe, this 12 of June, 1631—5<sup>l</sup> 6<sup>s</sup> 6<sup>d</sup>

*MS of Sir Henry Herbert, printed by Malone in his Historical Account of the English Stage, 1821 Variorum, iii 177*

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[Sir Henry Herbert was Master of the Revels to James I, Charles I, and Charles II. From his Office Book, now lost, Malone printed many interesting details, from which I gather those which refer to the acting of Shakespere's plays during the period over which its entries extend, from 1623 to 1642. Under date 1628, Herbert notes that the king's company "have given mee the benefitt of too dayes in the yeare, the one in summer, thother in winter, to bee taken out of the second daye of a revived playe, att my owne choyse" (Malone, iii p. 176.) Three of these benefits, as seen above, were taken on plays of Shakespere. See before, pp. 321, 322 L T S.]

## ROBERT BURTON, 1624

When *Venus* ranne to meet her rose-cheeked *Adonis*, as an elegant \*Poet of ours sets her out, \* Shakespeare

——the bushes in the way  
*Some catch her necke, some kisse her face,*  
*Some twine about her legs to make her stay,*  
*And all did covet her for to embrace*

*Part 3    Sec 2    Memb 2    Subs 2*

\*           †           \*           †           †           \*

And many times those which at the first sight cannot fancy or affect each other, but are harsh and ready to disagree, offended with each others carriage, [like *Benedict* and *Betteris* in the \*Comedy] & in whom they finde many faults, by \*Shakespeare this living together in a house, conference, kissing, colling, & such like allurements, begin at last to dote insensibly one upon another

*Part 3    Sec 2    Memb 2    Subs 4    The words in [ ]  
 appear for the first time in the 3rd Edition, 1628 [Fo]*

\*           \*           \*           \*           \*           \*

Who ever heard a story of more woe,  
 Then that of Juliet and her Romeo?

*Part 3    Sec 2    Memb 4*

*The Anatomy of Melancholy    2nd Edition    1624 [Fo]  
 pp 371 (misprinted 372), 380, 427    Edition 1676 [Fo]  
 pp 284, 298, & 332, the "Members" differ in this  
 edition.*

For the lines quoted in the first extract Burton trusted to his memory, for in his own copy in the Bodleian Library, [8° *M 9 Art BS*,] they run thus

“the bushes in the way,  
Some catch her neck, some kisse her face,  
Some twine about her thigh to make her stay  
She wildly breaketh from their strict embrace’

*Venus and Adonis*, 1602 8vo st 146 (Sign C v)

The second line, which is exactly as Burton quotes it, has lost the words “by the” In the British Museum copy of the same edition, that line runs thus

“Some catch her by the neck, some kisse her face” (Sign C v)

The omission was probably detected after a few copies had been pulled, and corrected before the edition was worked off The Edinburgh edition 1627 was evidently printed from one of the uncorrected copies of the edition of 1602, for it reads

“Some catch her neck, and some doe kisse her face” (p 36),

eking out the line by the addition of “and” and “doe”

In the second extract, the parenthesis, “like Benedict and Betteris in the comedie,” was added in the third edition of Burton’s book, issued in 1628 We get *Benedicte and Betteris* for *Much ado about nothing*, ante, p 242 “Betteris” is phonetic spelling Beatrice was doubtless vulgarly so pronounced The Duchess of Newcastle, in one of her *Sociable Letters*, printed in our second volume, spells the name *Bettrice*, so also in *Eastward Hoe*, before, p 150 D’avenant, too, in *The Man’s the Master*, has the name Bettris Leonard Digges, however (under date 1640), gives her three syllables

The third extract quotes the concluding couplet of *Romeo and Juliet* They run thus in the old folio

“For never was a story of more woe  
Than this of Juliet and her Romeo”

The old editions of *The Anatomy of Melancholy* bear the dates, 1621, 1624, 1628, 1632, 1638, 1651-2, 1660 and 1676 The British Museum has copies of all of them That of 1651-2 was the first published after Burton’s death (January, 1639) The first edition (1621) only contains the second of the passages quoted, without the words in [ ] C M I



## E S (B of D) 1624

These ambi-dexter *Gibionites*, are like the *Sea-calfe*, *Crocodiles*, *Otters* & *Sea-colt*, *Aristotle* & *Plinie* speake of, which are one while in the water, other-while a land for their greater booties justly tearmed *Dubia* by *Ifodore*, in that being *Natatilia* & *Grassabilia*, men know not where to find them for they are like *Hamlets* ghost, *hic & ubique*, here and there, and every where, for their owne occasion

*Anthropophagus the Man Eater London 1624 p 14.*

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[The author is here speaking of time servers and flatterers, the probability that he had himself seen the play gives the allusion additional interest. Mr Elliot Browne conjectures from this that the stage business of the ghost "was as prominent a feature of the early representation as it has been in later times" (*Athenæum*, Nov 13, 1875) L. T. S.]

## JOHN GEE, 1624

The *Jefuites* being or having *Actors* of fuch dextentie, I fee no reason but that they fhould fet up a company for themfelves, which furely will put down The *Fortune*, *Red-bull*, *Cock-pit*, & *Globe* Onely three exceptions fome make againft them \* \* \* \* The third abatement of the honor and continuance of this Scenicall company is, that *they make their fpectators pay to deare for their Income* Representations and Apparitions from the dead might be feene farre cheaper at other Play-houfes As for example, the *Ghost* in *Hamblet*, *Don Andreas Ghost* in *Hueronimo* As for flafhes of light, we might fee very cheape in the Comedie of *Piramus* and *Thisbe*, where one comes in with a Lanthorne and Acts *Moonefhine*

*New Shreds of the old Snare Containing The Apparitions of two new female Ghosts, &c* 1624 pp 17, 20

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As to the ghost in *Jeronymo*, see after, Randolph, 1651 C M I

JOHN FLETCHER (*died* 1625)

It was not poyfou, but a sleeping potion  
 Which she received, yet of sufficient strength  
 So to bind up her fences, that no signe  
 Of life appeard in her, and thus thought dead  
 In her best habit, as the custome is  
 You know in Malta, with all ceremonies  
 She s buried in her families monument,  
 In the Temple of St *John*, i'le bring you thither,  
 Thus, as you are disguisd, some fix howers hence  
 The potion will leave working

*The Knight of Malta, Act IV sc 1, Beaumont  
 and Fletcher's Works, 1647 [Fol]*

---

[The *Knight of Malta* is by Fletcher only, according to Dyce, by Fletcher and Middleton, according to Fleay, who says it was written before 1619. The above passage is certainly in imitation of Friar Lawrence' speech, Act IV sc 1 of *Romeo and Juliet* P A Daniel]

[See *ante*, p 198]

\* JOHN FLETCHER (*and another*) (*died 1625*)

“the faire dames,  
 Beauties, that lights the Court, and makes it ihew  
 Like a faire heaven, in a frosty night  
 And mongft these mine, not pooreft,———’

*The Noble Gentleman Act I sc 1 Beaumont  
 and Fletcher’s Works Fol 1647*

---

[The date of this play is uncertain, as well as the name of the second writer who had a hand in it The lines given above seem to be in imitation of the following from *Romeo and Juliet*, Act I sc 11 —

“At my poor house, look to behold this night  
 Farth treading stars, that make dark heaven light

\* \* \* \* \*

Such amongst view of many, mine being one,” etc

P A Daniel ]

[See also *ante*, p 202 ]

RICHARD JAMES, 1625 *circa*

*To my noble friend S<sup>r</sup> Henry Bourchier*

Sir Harrie Bourchier, you are descended of Noble Auncestrie, and in y<sup>e</sup> dutie of a good man loue to heare and see fair reputation preserved from slander and oblivion Wherefore to you I dedicate this edition of Ocleve, where S<sup>r</sup> Iohn Oldcastel appeeres to have binne a man of valour and vertue, and only lost in his own times because he would not bowe under the foule superstition of Papistrie \* \*

A young Gentle Lady of your acquaintance, having read y<sup>e</sup> works of Shakespeare, made me this question How S<sup>r</sup> Iohn Falstaffe, or Fastolf, as he is written in y<sup>e</sup> Statute book of Maudlin Colledge in Oxford, where everye day that society were bound to make memorie of his foul, could be dead in y<sup>e</sup> time of Harrie y<sup>e</sup> Fift and again live in y<sup>e</sup> time of Harrie y<sup>e</sup> Sixt to be banished for cowardice Whereto I made answear that it was one of those humours and mistakes for which Plato banisht all poets out of his commonwealth That S<sup>r</sup> Iohn Falstaffe was in those times a noble valiant souldier, as appeeres by a book in y<sup>e</sup> Heralds Office dedicated unto him by a Herald who had binne with him, if I well remember, for the space of 25 yeeres in y<sup>e</sup> French wars, that he seems also to have binne a man of learning, because, in a Library of Oxford, I find a book of dedicating Churches sent from him for a present unto Bishop Wainflete, and inscribed with his own hand That in Shakespeares first shew of Harrie the fift,<sup>1</sup> the person with which he undertook to playe

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<sup>1</sup> [The 1st Part of *Henry IV* is here meant The words "Harrie the fift" are the same in both MSS L T S]

a buffone was not Falstaffe, but Sir Jhon Oldcastle, and that offence beinge worthily taken by Personages descended from his title (as peradventure by many others allso whoe ought<sup>1</sup> to have him in honourable memorie, the poet was<sup>1</sup> putt to make an ignorant shifte of abusing Sir Jhon Falstophe, a man not inferior of Vertue, though not so famous in pietie as the other, who gave witness unto the truth of our reformation with a constant and resolute Martyrdom, unto which he was pursued by the Priests, Bishops, Moncks, and Friers of those days

*Dedication to Sir Henrye Bouchier, prefixed to The Legend and Defence of the Noble Knight and Martyr Sir Jhon Oldcastle James MS 34, Bodleian Library, Oxford Printed by Mr J O Halliwell Philipps in his work, entitled, On the Character of Sir John Falstaff, as originally exhibited by Shakespeare in the two parts of King Henry IV 1841 [12mo] pp 19, 20*

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<sup>1</sup> A line omitted in Grenville MS, to have—was

Compare this extract with the following

“One word more, I beseech you, if you be not too much cloyd with Fat Meate, our humble Author will continue the Story (with *Sir Jhon* in it) and make you merry, with faire *Katherine of France* where (for any thing I know) *Falstaffe* shall dye of a sweat, unlesse already he be kill'd with your hard Opinions For *Old-Castle* dyed a Martyr, and this is not the man”

Epilogue to 2 *Henry IV*

[John Weever, in the dedication of his *Mirror of Martyrs*, 1601, speaking of his poem, says that it “some two yeares agoe was made fit for the Print, that so long keeping the corner of my studie, wherein I vse to put waste paper I his first trew Oldcastle thought himselfe inurde, because he might not bee suffered to sustaine the second Martyrdome of the Presse” Mr Collier sees in this an allusion to “the second false Oldcastle,” of Shakespeare's creation *Bibliographical Account*, vol 11 p 498 (See note as to Oldcastle and Falstaff, after, George Daniel, 1647)

Occleve's *Legend & Defence of Sir Jhon Oldcastle* appears never to have been printed, a fate which Richard James' edition of the poem also shared, though he added many notes to its 73 stanzas The British Museum Grenville MS XXXV, is another copy, the dedication in it differing slightly in spelling from the Bodleian MS L T S]

## BEN JONSON, 1625

*Prologue* Wee aske no favour from you, onely wee would  
entreate of Madame Expectation——

*Expect* What, Mr Prologue?

*Pro* That your Ladyship would expect no more then you  
understand

*Expect* Sir, I can expect enough

*Pro* I feare, too much, Lady, and teach others to do the like

*Expect* I can doe that too, if I have cause

*Pro* Cry you mercy, *you never did wrong, but with just  
cause*

*The Staple of News Printed 1631 Induction [In folio edition.  
of Jonson's Works, Vol II, with title-page, dated 1640]*

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[“This is meant as a satire on a line in Shakespeare’s *Julius Cæsar*,  
though it nowhere occurs as it is here represented ” Whalley’s edition of  
Ben Jonson’s Works, 1756, vol iv p 128 See also Gifford’s edition of  
Jonson’s Works, 1816, vol v p 162, note, see also note, after, p 349  
L T S ]

\* BEN JONSON 1626.

*Enter SKOGAN, and SKELTON in like habits, as they liv'd*

1626 Ben Jonson *The Fortunate Isles* Masques  
Works, Vol II p 136, ed 1640

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From 'in his habit as he liv'd'—*Hamlet*, III iv 135

F J F



## MICHAEL DRAYTON, 1627

*Shakespeare* thou hadst as smooth a Comicke vaine,  
 Fitting the focke, and in thy natural braine,  
 As strong conception, and as Cleere a rage,  
 As any one that traffiqu'd with the stage

"To my most dearly-loved friend HENRY REYNOLDS, Esquire,  
 of Poets and Poesie" *Eligies, at the end of the Battaile of*  
*Agincourt [and other poems]* 1627 p 206

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Professor David Masson in his admirable *Life of Sir William Drummond*, 1873 (p 113), appears to refer this epistle to the date 1619-1620 Langbaine and others refer to it as "a Censure of the Poets," but the above is the correct title There is a copy of the Edition of Drayton's "Poems collected into one volume," with title bearing date 1620, in the Grenville Library, and a copy of the same Edition, with titles bearing date 1619, in the British Museum Library but the Epistle "on Poets and Poesie" is not in either We believe it was first printed in this collection of 1627, which contains an entirely different set of poems to that of 1620 C M I

## \* JOHN MILTON, 1627

Seu puer infelix indelibata reliquit  
 Gaudia, & abrupto flendus amore cadit,  
 Seu ferus e tenebris iterat Styga criminis ultor,  
 Conficia funereo pectora torre movens

*Elegia prima ad Carolum Diodatum  
 Elegiarum Liber primus Poems of  
 Mr John Milton, both English and  
 Latin, compos'd at several times  
 1645 p. 13 of second paging*

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[Warton, in his edition of Milton's Poems, 1791, p. 425, points out that Milton, describing tragedy on the stage, perhaps intends *Romeo* in the first couplet here given, and either *Hamlet* or *Richard the Third* in the second. Warton, however, confesses that the allusions are loose and do not exactly correspond. Dr Ingleby sends the passage for insertion. Cowper thus renders these lines —

“As when from bliss untasted torn away,  
 Some youth dies, hapless, on his bridal day,  
 Or when the ghost, sent back from shades below,  
 Fills the assassin's heart with vengeful woe”

*Latin and Italian Poems of Milton, translated  
 into English Verse, 4to 1808 p. 11*

L. T. S.]

1628

The Prince of  
Wales  
his speech  
ch  
165  
[11 199  
—221]  
[1 *Hen IV*]

April  
14

Anno  
Domin  
1628

I Know you all, and will<sup>1</sup> a while  
vphold, the vnyokt humor of youre  
idlenesse yet herein will I immitate the  
funne who doth permit the base contagio-  
us clouds, to smother vp his beauty from  
the world that when hee please againe to  
be him selfe, being wanted, he may be  
more wondered at, <sup>2</sup> of vapours that did  
seeme to strangle him, If all the yeare  
were playing holy dayes, to sport would  
be as tedious as to worke, But when thay  
feldum cum, that wisht fro<sup>3</sup> cum and no-  
thing pleaseth but rare accidents so when  
this loofe be hauour I throw off, and  
pay the debt I neuer promised by how  
much better than my word I am, by so  
much shall I fal[f]ise mens hopes, and like  
bright mettell one a fullen ground, My re-  
formation<sup>4</sup> glittering ouer my fault, shall  
show more goodly, and attract more eyes,  
than<sup>5</sup> that wich hath no<sup>6</sup> foile to set it forth  
Ile so offend to make offence a skill, redemi-  
ng time, when men think least I will,

Egerton MS 2446, British Museum, leaf 13 [This leaf only from Shak-  
spere Catalog of Addit MSS, 1882, p 295]—F J F

<sup>1</sup> 'I' here, crost out

<sup>2</sup> The copier has lett a line out here

'By breaking through the foule and vgly mists'

<sup>3</sup> they wisht for

<sup>4</sup> reformation

<sup>5</sup> ? MS when

<sup>6</sup> Q1 reads 'soile', F1 'soyle' I think the MS writer meant 'foile'

## ROBERT GELL, 9 August, 1628

On teufday his Grace was prefent at y<sup>e</sup> acting of <sup>1</sup> K. Hen 8 at y<sup>e</sup> Globe, a play bespoken of purpose by himself, whereat he stayd till y<sup>e</sup> Duke of Buckingham was beheaded, & then departed. Some say, he should rather have seen y<sup>e</sup> fall of Cardinall Woolsey, who was a more lively type of himself, having governed this kingdom 18 yeares, as he hath done 14

*Letter from Robert Gell to Sir Martyn Stuteville, Harl  
MS 383, fo 65 Printed in the Shakespere Society's  
Papers, 1845, vol ii p 151*

<sup>1</sup> "of" repeated twice in MS

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[“His Grace” who bespoke the performance of *Henry VIII* was the Duke of Buckingham, “Baby Charles” “Steenie” The “fall of Cardinall Woolsey” is perhaps Chettle’s play of *Cardinal Wolsey* mentioned in Henslowe’s Diary (Shakespere Society, ed 1845, pp 189, 194) Dr Furnivall, however, thinks that Gell did not mean that Buckingham might have appropriately seen another play, but that he might have staid to see the end of *Henry VIII*, and the fall of Wolsey in it L T S]

*A Newsletter, 1628*

Part of the passage quoted on the previous page, from Robert Gell's letter of Aug 9, 1628, occurs, says Mr George Bullen, Keeper of Printed Books in the British Museum, in an earlier newsletter from "Lond August 1, 1628," among the MSS of Sir Charles Isham, Bart, at Lamport Hall. It is followed by a second notice of the Duke of Buckingham having seen *Henry VIII* —

"On Teufday his Grace was p<sup>r</sup>sent at y<sup>e</sup> acting of King Henry 8 at y<sup>e</sup> Globe, a play bespoken of purpose by himselfe, w<sup>h</sup>at he stayed till y<sup>e</sup> Duke of Buckingham was beheaded & then departed

"On Wenefday his Grace was also spectator of y<sup>e</sup> Rape of Lucrece at y<sup>e</sup> Cocke-pitt

"Another Dicto

"This day sevennight his Grace was at Cheefwick to visit y<sup>e</sup> Earles of Sömerfett & Banbury, and on y<sup>e</sup> L<sup>d</sup>s day att<sup>r</sup>noon againe there w<sup>th</sup> y<sup>e</sup> Earle of Somersfett at bowles. At his going thith<sup>r</sup> he sent for y<sup>e</sup> Earle of Holland being at the sermon to have come forth & rid w<sup>th</sup> him, but he came not forth. On munday they dined at Cheefwick w<sup>th</sup> y<sup>e</sup> Earle of Somersfett & aft<sup>r</sup> bowled againe

"On teufday was a play at y<sup>e</sup> Globe of y<sup>e</sup> downfall of y<sup>e</sup> great Duke of Buckingham, w<sup>h</sup>unto y<sup>e</sup> Savoyan Ambaffadour, y<sup>e</sup> Duke, Earle of Hollande & oth<sup>rs</sup> came, yet stayed only y<sup>e</sup> disgracing not v<sup>e</sup> beheading of y<sup>e</sup> great Duke of Buck "

Athenæum, Oct 18, 1879, p 497, col 2. See also Mr Bullen's letter in The Athenæum of Oct 25, p 529. The Rape of Lucrece was by Tho Heywood — F J F

## ABRAHAM COWLEY BETWEEN 1628 AND 1631

Away got I<sup>1</sup>, but e'er I farre did goe  
 I flung (the Darts of wounding *Poetrie*)  
 These two or three sharpe curfes backe may hee  
 Bee by his Father in his study tooke,  
 At *Shakespeares* playes, instead of my L. Cooke

*A Poeticall Revenge Minor poem, in Silva, or Divers copies of  
 Verses made upon sundry Occasions Added to Poeticall  
 Blossomes 2nd edition, 1636, sign E 6, back*

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<sup>1</sup> [The point of this is, the pert school-boy Cowley in Westminster Hall flinging his "darts" against the foppish young lawyer who has thrust him from his seat. The poems in "Silva" are among those which Cowley himself says, "I wrote at school from the age of ten years, till after fifteen" (Preface to *Poems*, leaf a 3, back, ed. 1656), and which he first printed in 1633 and 1636. They are afterwards found in the "Second Parte" of his "Works" L T S.]

## \* PHILIP MASSINGER, 1629

*Paris*                      *Su*, with your pardon,  
 I'll offer my advice ' I once observ'd  
 In a Tragedie of ours, in which a murder  
 Was acted to the life, a guiltie hearer  
 Forc'd by the terror of a wounded conscience  
 To make discoverie of that, which torture  
 Could not wing from him    Nor can it appeare  
 Like an impossibilitie, but that  
 Your Father looking on a covetous man  
 Presented on the Stage as in a mirror  
 May see his owne deformity, and loath it

*The Roman Actor    A Tragedie    1629, sign D 2*

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See *Hamlet*, Act II scene ii

"The play's the thing  
 Wherein I'll catch the conscience of the king"

[This may or may not be an allusion to *Hamlet*. Massinger may have had in his mind some of the incidents in real life which probably suggested the scene to Shakespeare himself, or have remembered the same ideas in the old play, *A Warning to Fair Women*, 1599. See R. Simpson's *School of Shakspeare*, 1878, Vol II, pp 212—216, 311, where some tales of the kind are narrated. L T S]

## BEN JONSON, 1629—1630

No doubt some mouldy tale,  
 Like *Pericles*, and stale  
 As the Shrieve's crufts, and nafty as his fifth  
 scraps, out [of] every dish  
 Throwne forth, and rak't into the common tub,  
 May keepe up the *Play-club*  
 There, sweepings do as well  
 As the best order'd meale  
 For, who the relish of these ghefts will fit,  
 Needs fet them, but, the almes-basket of wit

*Ode* [first line, *Come leave the lothed stage*] appended to *The New Inn*, or *The Light Heart* 1631 [12mo] Sign H 2

Ben Jonson's verses were written as a vent for his indignation, after the failure of *The New Inn* in 1629 had left him straitened and discomfited

Owen Feltham's verses, p. 346, are a clever parody on Jonson's Jug, Pierce, Peck, and Fly, are characters in Jonson's play "Discourse so weighed" refers to the third and fourth Acts of *The New Inn*

T. Randolph, T. Carew, and J. Cleveland all wrote odes to console Ben for his disappointment, and to win him back to his work. What an untable, self-seeking, praise-loving old genius he was!

[The word ending the third line is usually printed with a dash after it, *scraps* in the next line beginning with a large S. The above is the form of the print of 1631. L. T. S.]



## JOHN MILTON, 1630

*An Epitaph on the admirable Dramaticke Poet,*

W SHAKESPEARE

- What neede<sup>1</sup> my *Shakespeare* for his honour'd bones,  
 The labour of an Age, in piled stones  
 Or that his hallow'd Reliques should be hid  
 4 Under a starre-ypointing Pyramid<sup>2</sup>  
 Dear Sonne of Memory, great Heire of *Fame*,  
 What needst thou such dull<sup>2</sup> witnesse of thy Name<sup>3</sup>  
 Thou in our wonder and astonishment  
 8 Haft built thy selfe a lasting<sup>3</sup> Monument  
 For whil ft to th flame of slow-endavouring Art  
 Thy easie numbers flow, and that each part,<sup>4</sup>  
 Hath from the leaves of thy unvalued Booke,  
 12 Thote Delphicke Lines with deepe Impression tooke  
 Then thou our fancy of her<sup>5</sup> selfe bereaving,  
 Dost make us Marble with too much conceiving,  
 And so Sepulcher'd in such pompe dost lie  
 16 That Kings for such a Tombe would wish to die

*Prefixed to the Second Folio Edition of Shakespeare's Works, 1632  
 appended to Shakespeare's Poems, 1640, sign K 8, and published  
 in Milton's Poems, 1645, p 27*

[In the edition of Milton's Poems, 1645, these lines are headed, "On  
 Shakespear, 1630," this is our only authority for giving them that date

The following variations are found in the three editions Shakespere's  
 Poems, 1640, is referred to as A, Milton's Poems, 1645, as B

<sup>1</sup> needs for need, B<sup>2</sup> weake for dull, A, B<sup>3</sup> live-long for lasting, A, B.<sup>4</sup> heart for part, A, B<sup>5</sup> our selfe A, it self B, for her selfe

L T S]

We have the choice of three early printed versions of Milton's lines  
 1 The commendatory verses prefixed to the Folio Edition of Shakespeare,  
 1632 2 Those appended to the unauthorised edition of Shakespeare's  
 Poems, published in 1640 3 The edition of Milton's poems published in  
 1645 We have preferred the first and least pleasing of the three, as being,  
 unquestionably, Milton's first draft of the lines allowing, of course, that  
*part* is a press error for "hart" (i.e. heart)

The expression "star-ypointing pyramid" was doubtless intended to  
 signify, *pointing to the stars* and the prefix y is similarly used by Sackville,  
 in his legend, entitled, *The Complaint of Henry Duke of Buckingham*  
 (Sackville-West's Ed., 1859, p. 140)

"Sans earthly guilt ycausing both be slain"

(See *Notes and Queries*, 4th S., iv, p. 331) Had the line in Milton run

"Under a star-ypointed pyramid,"

the sense would have been, under a pyramid surmounted with a star (See  
 Marsh's *Lectures*, edited by Dr Wm. Smith, 1862, Lecture xv, p. 232, note)  
 One is reminded of some lines attributed to Shakespeare, quoted by many  
 editors and biographers of Shakespeare

"Not monumentall stone preserves our fame,  
 Nor skye-aspiring pyramids our name,"

and the assertion, that each heart hath

"Those delphic lines with deep impression took,"

recalls a passage in Shakespeare's *Lucrece*, where he speaks of

"The face, that map which deep impression bears,  
 Of hard misfortune carved in it with tears"

Coleridge wrote lines 7, 8, 15, 16, on the margin of one of Donne's letters  
 to the Lady G., opposite the following passage

"No prince would be loath to die that were assured of so fair a tomb to  
 preserve his memory" (Notes Theological, Political, and Misc., 1853,  
 p. 258)

Milton's meaning, however, is this Every heart, by the plastic power  
 of fancy, takes deep impression of Shakespeare's lines Then, by depriva-  
 tion of fancy, we are turned to marble, and we thus become an *inscribed*  
*monument* to Shakespeare But the conceit is affected, and the conjugate  
 use of "whilst" and "then" in these verses is, to say the least, very  
 unusual C M I

## \*JOHN TAYLOR, THE WATER POET, 1630

I am no looner eafed of him, but *Gregory Gandergoofe*, an Alderman of *Gotham*, catches me by the goll, demanding if *Bohemia* be a great Towne, and whether there bee any meate in it, and whether the laft fleet of fhips be arrived there

*Taylor's Travels to Prague in Bohemia Works, 1630, iii p 90*

---

[This seems to be a good humoured laugh at Shakespere's blunder in the *Winter's Tale*, in placing Bohemia near the sea, in which he followed Greene's *Pandosto*, the story on which he founded his play See before, p 275 L T 5]

## JOHN TAYLOR, THE WATER POET, 1630.

And laſt he laughed in the Cambrian tongue, & began to declare in the Utopian ſpeech, what I have here with moſt diligent negligence Tranſlated into the English Language, in which if the Printer hath placed any line, letter or fillable, whereby this large volume may be made guilty to be underſtood by any man, I would have the Reader not to impute the fault to the Author, for it was farre from his purpoſe to write to any purpoſe, ſo ending at the beginning, I ſay as it is applawſefully written and commended to poſterity in the Midſummer nights dreame If we offend, it is with our good will, we came with no intent, but to offend, and ſhew our ſimple ſkill

*To Nobody Epistle prefixed to Sir Gregory Nonsense, his news from no place Works (collected by himself), 1630 [Fol] [First piece in the Second Part] C M I*

## OWEN FELTHAM, 1630 ?

*Jug, Pierce, Peck, Fly,* and all  
 Your Jefts so nominal,  
 Are things so far beneath an able Brain,  
 As they do throw a stain  
 Through all th' unlikely plot, and do displease  
 As deep as *Pericles*,  
 Where yet there is not laid  
 Before a Chamber-maid  
 Discourse so weigh'd, as might have ferv'd of old  
 For Schools, when they of Love & Valour told

*Lusoria or, Occasional Pieces, first printed as an addition to the eighth edition of Feltham's Resolves, 1661, folio No xx An answer to the Ode, Come leave the loathed Stage, &c (See extract and note on p 341 )*

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[This verse was subsequently printed, with minor alterations, in *Parnassus Biceps*, 1656 See vol II, p 64 M ]

"*Anonimos*," 1630.

One travelling through *Stratford upon Avon*, a Towne most remarkeable for the birth of famous *William Shakespeare*, and walking in the Church to doe his devotion, espyed a thing there worthy observation, which was a tombestone laid more then three hundred years agoe, on which was ingraven an Epitaph to this purpose, I *Thomas* such a one, and *Elizaeth* my wife here under lye buried, and know Reader *I R C* and *I Chrystoph Q* are alive at this houre to witnesse it

*A Banquet of Feasts or Change of Cheare* 1630 No 259  
*Bodleian Lib*, 8° L 78, A11, and 8° M 27 Med. Se  
*Collier's Bibliog and Crit Account*, 12 pp 335-6  
 C. M. L.

## BEN JONSON, 1630-37

De Shakespeare nostrati I remember, the Players have often mentioned it as an honour to *Shakespeare*, that in his writing, (whatsoever he penn'd) hee never blotted out line My answer hath beene, would he had blotted a thousand Which they thought a malevolent speech I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by, wherein he most faulted And to justify mine owne candor, (for I lov'd the man, and doe honour his memory (on this side Idolatry) as much as any) Hee was (indeed) honest, and of an open, and free nature had an excellent *Phantisie*, brave notions, and gentle expressions wherein hee flow'd with that facility, that sometime it was necessary he should be stop'd *Sufflaminandus erat*, as *Augustus* said of *Haterius* His wit was in his owne power, would the rule of it had beene so too Many times hee fell into those things, could not escape laughter As when hee said in the person of *Cæsar*, one speaking to him, *Cæsar thou dost me wrong* Hee replied *Cæsar did never wrong, but with just cause* and such like, which were ridiculous But hee redeemed his vices, with his vertues There was ever more in him to be prayed, then to be pardoned

*Timber* or, Discoveries made upon men and matter as they have flow'd out of his daily Readings, or had their reflux to his peculiar Notion of the Times Works 1641 [Fo] vol 11 pp 97-98

In the remarks *de Shakespeare nostrati* we have, doubtless, Ben's closet-opinion of his friend, opposed as it seems to be to that in his address to Britain (p 309), where Ben appears to praise him for that very quality

"wherein he most faulted " for evidently Shakespeare did not dream of conforming to the Horatian precept (Sat I, x 72-73)

"Sæpe stylum veritas, iterum quæ digna legi sint  
Scripturus "

Though Ben regretted and condemned his friend's rapidity of execution, it does not appear that he assumed (like Cowley, in a passage quoted in the second volume) the right "to prune and lop away" what did not square with his canons of criticism

In his *Timber*, under the head, *De Stylo, et optimo scribendi genere*, Ben expatiates on the duty of self restraint in composition. He says (*inter alia dicta*), "No matter how slow the style be at first, so it be labour'd and accurate," and again, "So that the summe of all is, ready writing makes not good writing, but good writing brings on ready writing yet, when wee thinke wee have got the faculty, it is even then good to resist it," &c

Ben's critique on the passage (as it must have originally stood) in *Julius Cæsar* is captious. The justice of the cause is not inconsistent with wrong inflicted on others beside the expiator. Mr J. O. Halliwell Phillips rightly observes, "If *wrong* is taken in the sense of *injury* or *harm*, as Shakespeare sometimes uses it, there is no absurdity in this line [Cf.] 'He shall have wrong' 2 *Henry VI*, v 1" (*Life of Shakespeare*, 1848, p 185). Again, in *A Winter's Tale*, v 1, *Paulina*, speaking of the hapless Queen, says,

"Had she such power,

She had just cause                      She had, and would incense me  
*Leontes*                                      To murder her I married "

That is, she had just cause to incite him to do another a grievous wrong. This is even more amenable to Jonson's censure than the passage which fell under it.

[The line as it stands at present, with the punctuation of the *Globe* edition, is as follows,—

"Know, Cæsar doth not wrong, nor without cause  
Will he be satisfied " Act III, Sc 1, l 47

There are no words of Metellus answering to those cited by Jonson, "Cæsar thou dost me wrong." If he quoted correctly (he has the folio twice over, see before, p 332), the folio contains an alteration (the folio of 1623 being the first authority we have for *Julius Cæsar*). Whatever the exact words, it seems to me highly probable that Shakespeare in putting this sentiment on Cæsar's lips, had in his mind the well known maxim, "the King can do no wrong," a phrase which means that the king is but the mouthpiece of the law, and it is consistent with this that Cæsar founds his refusal to pardon Cimber upon the law,—*"Thy brother by decree is banished."* L. T. S 1



## \* R HENDERSON, 1631.

Many *English* and *Romish* Iezabels, Italian *Curtezans*, frying,  
boyling, and broiling in their luxurious desires, as did that  
frumpet mentioned by Saint AMBROSE, (after her converted  
companion) after such as they are enamoured on, yet prevailing  
no more than that enticing PHRINE with cold ANAXAGORAS, or  
then wanton *Venus* with *Adonis* in the *Fable*,

*The Arraignement | of the whole | Creature | itt the Barre  
of Religion Reason | and Experience | By R  
Henderson | 1631 p 44*

---

[A remarkable book, full of varied allusions to classical, scriptural and contemporary literature. At p 84 we read "Yet as cunnall men, like that politique Prince in the Poet, are most sad in heart, when they seeme most glad in face" Chaucer is mentioned pp 199, 256, the *Ship of Fooles*, p 253, *Faustus*, p 51, etc, "King Leir" and his two *unnaturall Daughters*, p 53, "an Eutopian man," p 62, and the ways of contemporary lovers, p 263. Our extract is a possible allusion to Shakspeare's *Venus*. It was noted by G Thorn Druy in *Notes and Queries*, 9th Series, vol x, p 465 M.]

## WYE SALTONSTALL, 1631

18 *A Chamberlaine*

IS the first Squire that gives entertainment to errant strangers  
 At your first alighting hee fraight offers you to seee a  
 Chamber, but has got the trickes of tradefmen to shew you  
 the worst first Hee's as nimble as *Hamlets* ghost heere and  
 everywhere, and when he has many guests, stands most upon his  
 pantofles, for hee's then a man of some calling

*Picturæ Loquentes* / Or / Pictures / Drawne forth in '  
*Characters* / With a Poeme of a / *Maid* / By Wye  
 Saltonstall / Ne Sutor ultra crepidam / *London*, /  
 Printed by *Tho. Cotes*, and are to be sold / by *Tho*  
*Slater*, at his shop in the / *Blacke Fryars* 1631 / sign  
 E 3, back, E 4

---

Quoted (with *is* for *Hee's*) from the 2nd ed. of 1635 in Mr Hall-P's *Mem  
 on Hamlet*, p. 22. The first words of the text, B 5, "1 *The World* is a Stage,  
 men the Actors," are too common to be taken as a reference to Shakspeare's  
 like saying

In no '21 *A Petty Countrey Fane*,' is a bit for Autolycus "A Ballet-  
 singer may be sooner heard heere than seene, for instead of the violl hee  
 sings to the croud. If his Ballet bee of love, the countrey wenches buy it,  
 to get by heart at home, and after sing it over their milkepayles. Gipsies  
 flocke thither, who tell men of losses, and the next time they looke for their  
 purses, they find their words true" F J F

## \* JOHN SPENCER, 1631

Likewile wee doe order that Mr Wilfon becaufe hee was a  
 Ipeciall plotter and Contriver of this bufines and did in fuch a  
 brutifhe Manner as the fame with an Aifes head, therefore hee  
 fhall vppon Tuiſday next from 6 of the Clocke in the Morning  
 till fixe of the Clocke at night fitt in the Porters Lodge at my  
 Lord Biſhopps houſe with his feete in the ſtockes and Atttyred  
 with his Aſſe head and a bottle of haye ſett before him and this  
 ſuperſcription on his breaft,

Good people I have played the beaſt  
 And brought ill things to paſſe  
 I was a man, but thus have made  
 Myſelfe a Silly Aſſe

*Lambeth MS 1030, art 5, p 3*

---

[Among the MSS at Lambeth Palace is an Order made by the Commis-  
 ſary General, John Spencer, againſt John Williams, Biſhop of Lincoln, for  
 having had "a playe or Iragidie" acted in his houſe on Sunday, 27  
 September, 1631. The Order includes censure of ſeveral other perſons  
 who appea to have been preſent, the laſt one being as above. A letter  
 from Spencer, cenſuring one of the ladies preſent, occupies the other leaf  
 of the ſame ſheet, in which he notices that ſhe went "to heare ſuch excel-  
 lent Muſicke, ſuch rare Concerts, and to ſee ſuch Curious Actours." I  
 give this doubtful "alluſion" becauſe ſeveral, following Collier's *Annals of  
 the Stage*, Vol II, p 27, have taken for granted that it refers to the  
*A Midſummer Night's Dream*. Beyond theſe notices, however, there is nothing  
 to tell with certainty what the play was. Near the bottom of page 3, in the  
 margin have been written the words "the play M Night Dr," but theſe are

evidently the work of a later hand and have been written over an erasure they are not in the hand of either Laud, Lincoln, or Spence, or of the endorser of the paper, but look like a bad imitation of old writing. No reliance can therefore be placed upon them.

Elsewhere Spencer speaks of the play as a *comedy*, if Wilson were not the author, at least he had a large share in the arrangement of it. In a *Discourse of Divers Petitions*, 1641, p. 19, speaking of Bp Lincoln and this presentment, Spencer says, "one Mr Wilson a cunning Musition having contrived a curious Comodie, and plotted it so, that he must needs have it acted upon the Sunday night, for he was to go the next day toward the Court, the Bishop put it off till nine of the clock at night." L. T. S.]

## RICHARD BRATHWAIT, 1631

Thirdly, *Books* treating of light subiects, are Nurseries of wantonneſſe they instruct the looſe Reader to become naught, whereas before, touching naughtineſſe, he knew naught A ſtory of the rape of *Ganymedes*, or of light *Lais* in *Eurypedes*, are their daily Lectures *Plato's* Diuine Philoſophy, or *Demarchus* pious Precepts of Morality, muſt vaile to *Alcæus*, or *Anacreons* wanton Poefie *Venus* and *Adonis* are vnfitting Conforts for a Ladies boſome Remoue them timely from you, if they euer had entertainment by you, leſt, like the *Snake* in the fable, they annoy you

*The Engliſh Gentlewoman* [Engraved Title, in 10 compartments] by *Richard Brathwait* London / Printed for / Michucl Sparke / and are to be / Sould, at the / Blew Bible / in / Greene Arbo / 1631 / p 139

J O HILL -P (revized)

Loves enteruiew betwixt *Cleopatra* and *Marke Anthony*, promiſed to it ſelte as much ſecure freedome as fading fancy could tender, yet the laſt Scene clozed all thoſe Comicke paſſages with a Tragicke concluſion —ib p 197

F J F

## PETER HEYLYN, 1631.

SH *Iohn Fajtolfe* (as certainly he was a wife and valiant  
Captaine, however<sup>1</sup> on the stage, they haue beene pleased to  
make merry with him)

*The | Historie | Of | That most famous Saint and Souldier | of Christ  
Iesus, | St George | of Cappadocia |      The Institution  
of the most Noble Order of | St George, named the Garter | A  
Catalogue of all the Knights thereof untill this present | By Pet  
Heylyn |      London | Printed for Henry Seyle, and are to  
be sold at his | Shop, the signe of the Tygers-head in St Pauls |  
Church yard    1631 (4to) p 308*

Noted in B Quaritch's General Catalogue, p 2,235, no 22,827 —F J F

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<sup>1</sup> The third edition of 1633, p 344, reads 'though' for 'however', and begins the parenthesis with 'though'

## ANON 1631

One lately hauing taken view of the Sepulchres of so many Kings, Nobles, and other eminent persons interied in this Abbey of Westminster, made these rimes following, which he called

## A Memento for Mortalitie

\* \* \* \* \*

Then bid the wanton Lady tread,  
Amid these mazes of the dead  
And these truly vnderstood,  
More shall coole and quench the blood,  
Then her many sports a day,  
And her nightly wanton play  
Bid her paint till day of doome  
To this fauour she must come

*Ancient Fenerall Monuments* . composed by the  
Studie and Travels of John Weeue London, 1631, p  
492-3 (partly quoted in Mr Hall -P's *Memoranda on  
Hamlet*, 1879, p 64)

---

The last two lines are from Hamlet's prose (V 1 181-3, Camb) "Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this fauour she must come "

---

Is it likely that the following stanza in an "Ode ad B J" (Ben Jonson), by "Jo. Earles," ab 1630 A.D., MS Addit Brit Mus 15,227, lf 44, bk, alludes to the *Pericles* of which Shakspeare wrote part?

"Sat est, si anili tradita de colo  
Fabella lusit murcida Periclem  
Jocosque semesos, et ipso  
Dicta magis repetita mimo"

Mr Hall -Phillipps called attention to it in *N & Q*, Oct 30, 1880, p 343, col 2

—F J F.

† JAMES SHIRLEY, 1631

The Schoole of Complement

Actus quartus, Scena prima

\* \* \* \* \*

*Bub[ulcus]*. O that I were a flea vpon his lip,  
There would I sucke for euer, and not skip

The / Schoole / of / Complement / As It Was Acted / by  
her Maiesties Seruants at the / Priuate house in Diuiny  
Lane / — *Hæc placuit semel* / By J S / London, /  
Printed by E A for Francis Constable, and are to be  
sold at / his shop in *Pauls* Church-yard, at the signe of  
the *Crane* 1631 / (The play was afterwards cald  
*Love Tricks* )

---

Probably parodying *Roméo and Juliet*, II ii 23

O that I were a gloue vpon that hand,  
That I might touch that cheek

J O III -P.



## THOMAS HEYWOOD, 1631

*Goodl[ack]* You are not mad fir<sup>2</sup> You say you love her  
*Spenc[er]* Never question that  
*Goodl* Then put her to't, win Opportunity, Shees the best  
 bawd.

*The | Fair Maid | of the West, Or | A Gwile worth Gold |*  
*The first part |        Written by T[homas] H[eywood] |*  
*London | . . 1631, p 4*

---

[This last bit is borrowed from *Lucrece*, 876, 886, 'O Oppoitunity, thou notorious bawd']

We are indebted to Mr D L Thomas, of the University of Kansas, for this reference M.]

## \* PHILIP MASSINGER, 1632

*Lucio* To dye the beggers death with hunger, made  
Anatomies while we live, cannot but cracke  
Our heart-strings with vexation

*Ferdinand* Would they would breake,  
Breake altogether, how willingly like *Cato*  
Could I teare out my bowells, rather then  
Looke on the conquerors insulting face,  
But that religion, and the horrid dreame  
To be suffer'd in the other world denies it

*The Maid of Honour* 1632 [4to] Sign E 3

---

[See *Hamlet*, Act III scene 1 ll 78—80

Part of the two last lines seem to be a reminiscence of Hamlet's famous words,—

“ But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of ”

L. T. S.]

[Noted by Dr Elze, in his edition of *Hamlet*, 1882, p 256, as alluding to Hamlet's Soliloquy in Act III sc 1 65-7, 78-80 F J F]

GEORGE CHAPMAN AND JAMES  
SHIRLEY, 1632.

*Lady Lucina* I did propound a bufineffe to you fir  
*Coronell* And I came prepar'd to anfwer you  
*Luc* Tis very well, Ile call one to be a witneffe  
*Co* That was not I remember in our Covenant,  
 You fhannot neede *Luc* Ile fetch you a booke to fware by  
*Co* Let it be *Venus* and *Adonis* then,  
 Or *Ovids* wanton Elegies, *Aristotles*  
 Problemes, *Guy of Warwicke*, or *Sr Beavis*,  
 Or if there be a Play Booke you love better,  
 Ile take my oath upon your Epilogue

*The Ball, a Comedy* 1639, sign II

---

[This play, according to Gifford, was licensed in 1632, and first printed in 1639 (*Works of James Shirley, with notes by Gifford and Dyce*, 1833, vol iii p 3) L T S]

## THOMAS RANDOLPH 1632

*A/otus* [addressing the Poets skull]

I scorn thy Lyrick and Heroick strain,  
 Thy taite Iambick, and Satyrick vein.  
 Where be thy querks and ticks? show me again  
 The strange conundrums of thy finking brain,  
 Thou Poets skull, and say, What's rime to chimney?  
 (p 60)

\* \* \* \* \*

*Seaton* It had been a mighty favour once, to have kiss'd these  
 lips that grin so \* \* Oh! if that Lady now could but behold  
 this physnomie of hers in a looking-glasse, what a monster would  
 she imagine herself? Will all her perrukes, tyres and drestes,  
 with her chargeable teeth, with her cerusse and pomatum, and  
 the benefit of her painter & doctor, make this idol up again?

Paint Ladies while you live, and plaister fair,  
 But when the house is fallne 'tis past repair  
 (p 61.)

\* \* \* \* \*

*A/otus* Phœbus whip  
 Thy lazy team, run headlong to the West,  
 I long to taste the banquet of the night  
 (p 19)

*Simo* That I should have so ravishing a face,  
 And never know it!—Miser that I was!

I will go home & buy a looking glaiffe  
To be acquainted with my parts hereafter

(p 46)

*Tyndarus* Pamphilus, welcome Shake thy furrows off,  
Why in this age of freedome dost thou fit  
A captiv'd wretch? I do not feel the weight  
Of clay about me Am I not all aire?  
Or of some quicker element? I have purg'd out  
All that was earth about me, and walk now  
As free a soul as in the separation

(p 24)

*The Jealous Lovers A Comedie* 1632

---

[The whole scene (sc in Act IV) from which the two first of these extracts are taken recalls strongly the grave-digger's scene in *Hamlet*, and is worth reading with it, though the expressions are not absolutely repeated, the author must have had Shakespeare in his mind when he wrote. The third extract is another use of the idea expressed in the first three lines of Juliet's speech, *Rom & Jul*, Act III sc 11. The fourth may recall the last part of Gloucester's soliloquy, *Rich III*, Act I sc 11.]

The fifth resembles the sentiment in Cleopatra's ecstatic words at her death (*Ant and Cleop*, Act V sc 11 l 292), but need not necessarily have been borrowed from Shakespeare. See notes before, pp 121, 319. There is some interest, as Prof Dowden remarks, in noting the involuntary tribute to Shakespeare from Randolph, a professed pupil of Jonson, who would probably look on him as the dramatist by art, and who talked of Shakespeare as having written for money. See extracts from his *Heir for Honesty*, 1651 L T S]

*Anonymous, 1632*

*Upon the Effigies of my worthy Friend,  
the Author*

*Master William Shakespeare,  
and his Workes*

Spectator, this Life's Shaddow is, To see  
The truer image and a livelier he  
Turne Reader. But, observe his Comicke vaine,  
Laugh, and proceed next to a Tragicke frame,  
Then weepe, So when thou find'st two contraries,  
Two different passions from thy rapt soule rise,  
Say, (who alone effect such wonders could)  
Rare *Shake-speare* to the life thou dost behold

*Prefixed to the Second Folio Edition of Shakespeare's  
Works, 1632 C M I*

## I M. S, 1632.

*On Worthy Master Shakespeare  
and his Poems.*

- A Mind reflecting ages past, whose cleere  
 And equall surface can make things appeare  
 Distant a Thousand yeares, and represent  
 Them in their lively colours just extent.
- 5 To outrun hasty time, retrive the fates,  
 Rowle backe the heavens, blow ope the iron gates  
 Of death and Lethe, where (confused) lye  
 Great heapes of ruinous mortalitie  
 In that deepe duskie dungeon to discerne
- 10 A royall Ghost from Charles, By art to learne  
 The Physiognomie of shades, and give  
 Them suddaine birth, wondring how oft they live  
 What story coldly tells, what *Poets* faine  
 At second hand, and picture without braine
- 15 Senselesse and fouldlesse shoves To give a Stage  
 (Ample and true with life) voyce, action, age,  
 As *Plato's* yeare and new Scene of the world  
 Them unto us, or us to them had hurld.  
 To raise our auncient Sovereignes from their herse
- 20 Make Kings his subjects, by exchanging verse  
 Enlive their pale trunkes, that the present age  
 Joyes in their joy, and trembles at their rage  
 Yet so to temper passion, that our eares  
 Take pleasure in their paine, And eyes in teares
- 25 Both weepe and smile; fearefull at plots so sad,  
 Then, laughing at our feare, abus'd, and glad

- To be abus'd, affected with that truth  
 Which we perceive is false, pleas'd in that truth  
 At which we start, and by elaborate play  
 30 Tortur'd and tickled, by a crablike way  
 Time past made pastime, and in ugly sort  
 Disgorging up his ravenine for our sport——  
 ——While the *Plebeian* Impe, from lofty throne,  
 Creates and rules a world, and workes upon  
 35 Mankind by secret engines, Now to move  
 A chilling pittie, then a rigorous love  
 To strike up and stroake down, both joy and ire,  
 To steere th' affections, and by heavenly fire  
 Mould us anew    Stolen from ourselves——  
 40        This, and much more which cannot be exprest,  
 But by himselfe, his tongue and his owne brest,  
 Was *Shakespeares* freehold, which his cunning braine  
 Improv'd by favour of the ninefold traine  
 The buskind Muse, the Commicke Queene, the ground  
 45 And lowder tone of *Clio*, nimble hand,  
 And nimbler foote of the melodious paire,  
 The Silver voyced Lady, the most faire  
*Caliope*, whose speaking silence daunts  
 And she whose playse the heavenly body chants  
 50        These joyntly woo'd him, envying one another  
 (Obey'd by all as Spouse, but lov'd as brother)  
 And wrought a curious robe of sable grave  
 Fresh greene, and pleasant yellow, red most brave,  
 And constant blew, rich purple, guiltlesse white  
 55 The lowly Ruffet, and the Scarlet bright,  
 Branch'd and embroydred like the painted Spring  
 Each leafe match'd with a flower, and each string  
 Of golden wire, each line of filke, there run  
*Italian* workes whose thred the Sisters spun,



- 60 And there did sing, or seeme to sing, the choyce  
 Birdes of a fountaine note and various voyce  
 Here hangs a mossie rocke, there playes a faire  
 But chiding fountaine puled Not the ayre,  
 Nor cloudes nor thunder, but were living drawne,
- 65 Not out of common Tiffany or Lawne  
 But fine materialls, which the Muses know  
 And onely know the countries where they grow  
 Now, when they could no longer him enjoy  
 In mortall garments pent, death may destroy
- 70 They say his body, but his verse shall live  
 And more then nature takes, our hands shall give  
 In a lesse volumne, but more strongly bound  
*Shakespeare* shall breath and speake, with Laurell crown'd  
 Which never fades Fed with Ambrosian meite
- 75 In a well-lyned vesture rich and neate  
 So with this robe they cloath him, bid him weare it  
 For time shall never staïne, nor envy teare it
- The friendly admirer of his  
 Endowment*

I M S

*Prefixed to the Second Folio Edition of Shakespeare's Works*


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The compiler has followed the example of all his predecessors in tiering the letters I M S as the initials of the author's name so he has placed them at the head of this noble composition But it has not been without compunction that he has made this concession for he is inclined to believe that those letters signify the words *In Memoriam Scriptoris* The fact is—what has been often recognised—that this magnificent tribute to Shakespeare's worth is a sort of rival to that of Ben Jonson, thus ennobling the second folio, as Jonson's had graced the first Now Jonson declared his poem to be *In Memory of the (deceased) Author*, &c, so it is natural to look for some echo of this description in the rival poem and these words might be precisely rendered by *In Memoriam Scriptoris (decessi)*, the last word being quite unimportant This reading leaves the field clear for conjecture on the identity of the Friendly Admirer Apart from all attempt to fit the initials on a poet's name, only one conjecture has been made, viz that of Boaden

in his *Inquiry*, 1824, pp 106, 119 After dismissing the view that I M S meant Jasper Mayne (Student), John Maiston (Student, or Satirist), or John Milton (Senior), he advocates the claims of George Chapman, and makes out a plausible case for that admirable poet A correspondent in *Notes and Queries* (2nd S, VII 123) suggests J M (Scotus), identifying I M S with the person who presented Chapman with the plate prefixed to his *Iliad*, and the probable author of the subscribed couplet, signed "Scotiæ Nobilis" Some time back the editor privately proposed to father this poem on Dr John Donne There are similarities of diction which countenance this view, and surely Donne was equal to the effort<sup>1</sup> On the other hand, it is impossible to extract from Donne's poems a piece of equal length which is not disfigured by some lines of amazing harshness, while in the poem of the Friendly Admurer there is little or no interruption to the majestic flow and delicious smoothness of the verse Its reigning fault is a certain looseness of metaphor It might serve to lament and praise any great dramatic poet, nothing is accurately significant of Shakespeare's peculiar genius in this view the "curious robe" woven by the muses is an eye sore but the description of it is so exquisitely beautiful, that it provides the compensating eye-salve William Godwin (*Life of E & F Phillips*, 1815, p 171, note) suggested that I M S meant John Milton Senior Mr Collier (*Shakespeare's Works*, 1858, i p 257, note) attributed the poem to John Milton, Student The latter view has found an able advocate in Professor Henry Morley But it is easily shown that the structure of the verse belongs to an earlier period than that of Milton

The late Mr Dyce (Ed of Shakespeare, 1864, vol 1 p 169) appears to favour the claim preferred for Jasper Mayne but such an opinion only serves to show how little reliance can be placed upon Mr Dyce's critical deliverances The best of Mayne's verses, such as those pointed out by Mr Dyce, and those praised by the late Mr Bolton Corney (*Notes and Queries*, 4th S, II 147) are merely respectable His worst verses make us wonder what could have been the vanity that prompted them, and the flattery that praised them<sup>1</sup> Mayne might just as well have composed a poem comparable to *Paradise Lost*, as have written the elegy of the Friendly Admurer But Mr Dyce had as little sensibility to the higher graces of poetry as Samuel Johnson Mr Hunter's idea, adopted by Singer, and arrived at independently by Watkiss Lloyd, was that I M S were the consonants of the surname of Richard James If such a poet were to be discovered, the conjecture would still be out of court, for it is not a poet

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<sup>1</sup> [Dr B Nicholson has read Donne carefully and often, and can affirm that these lines cannot be by him This poem seems in some degree to have followed Donne's style, he had various imitators, there is a slight imitation of his pauses and cadence, and in the first part of the poem of his roughness of wording L T S]

that we require, but a *very great* poet Besides, in the editor's judgment, "*The Friendly Admirer*" implies that the author was an eminent rival of Shakespeare's who bore him no envy

A few notes on the text of this poem may be helpful (It should be remarked that the punctuation of the original print, though somewhat defective, is followed) The first nineteen couplets consist of six substantive clauses (neither governed by nor governing any verb), terminated by full points, or signs of aposiopesis These serve to convey the finest possible description of the dramatic function

Line 20 Read

"Make Kings his subjects by exchanging verse "

*z e*, by verse which effects the exchange Lines 40, 41, are echoed by Digges

"Some second *Shakespeare* must of *Shakespeare* write "

Line 43 Though "the ninefold team" is mentioned, only eight Muses seem to be specified unless, indeed, "the melodious *pair*" be intended to designate Euterpe, Erato and Terpsichore A pack of cards used to be called "a *pair* of cards", and we still say "a *pair* of stans" *pair* being a set of matched things

Line 63 "Purled" not *purled* (*z e*, *embroidered*, as Boaden understood by it), but *rippled*, the poet could not say of a picture *purling* But *purled* seems to have had also the sense of *embroidered*

Line 64 "Living drawne"—*z e*, drawn as if they were substantial things

It may be safely asserted that no English encomiastic poem has ever come near this for graceful melodious verse and mastery of language It is, besides, so free and unstudied, that one might well believe it was written "without blot" C M I

## WILLIAM PRYNNE, 1632

\* Ben Johnsons  
Shackspeers and  
others

† Shackspeers  
Plaes are  
printed in  
the best  
Crowne  
paper far  
better than  
most Biblics

‡ Above forty  
thousand  
Play bookes  
have been  
printed and  
vented within  
these two yeares.

\* Some Play-books since I first undertooke this subiect, are growne from *Quarto* into *Folio*, which yet beare so good a price and sale, that I cannot but with griefe relate it, they are now† new-printed in faire better paper than most *Octavo* or *Quarto Bibles*, which hardly finde such vent as they And can then one *Quarto* Tractate against Stage-playes be thought too large, when as it must assault such ample Play-house *Volumes*? Besides, our *Quarto*-Play-bookes since the first sheetes of this my Treatise came unto the Presse, have come forth in such‡ abundance, and found so many customers, that they almost exceede all number, one studie being scarce able to holde them, and two yeares time too little to peruse them all

*Histrion-Mastix The Players Scourge or Actors  
Tragedie* 1633 [4to] (Address "To the  
Christian Reader" fo 1, back)

[In 1648-9 was printed *Mr William Prynne, his defence of Stage plays, or a Retraction of a former Book of his called Histrion-Mastix*, which he indignantly declared to be "a meere forgery and imposture," and, notwithstanding the sufferings he had undergone for the book, declared his adhesion to *Histrion-Mastix*, in a broad-side sheet, dated 10 Jan 1648, headed *The Vindication of William Prynne Esquire, From some Scandalous Papers and Imputations newly Printed and Published*, &c (Brit Museum, Press-mark 669 f 13/67) The "forgery" bears testimony to the custom in acting women's parts, — "men or boyes do wear the apparel of women, being expressly forbidden in the Text To this I answer, first, that if this be all, it is a fault may be easily amended, and we may do in England, as they do in *France, Italy, Spain*, and other places, where those which play womens parts, are women indeed" (p 7) L T S]

## SIR ASTON COKAINE, 1632

Thou more then Poet, our *Mercurie* (that art  
*Apollo's* Messenger, and do'st impart  
 His best expressions to our eares) live long  
 To purifie the flighted English tongue,  
 That both the *Nymphes* of *Tagus*, and of *Poe*,  
 May not henceforth despise our language so  
 Nor could they doe it, if they ere had seene  
 The matchlesse features of the faerie Queene,  
 Read *Johnson*, *Shakespeare*, *Beaumont*, *Fletcher*, or  
 Thy neat-limmd peeces, skilfull *Massinger*

*Commendatory Verses prefixed to Massinger's Emp.our of  
 the East 1632 [4to] f. M I*

## THOMAS HEYWOOD, 1632

- [1] *Guy* Brother, if I knew where to go to warre,  
 I would not stay in *London* one houre longer  
*Chaw[les]* An houre! By heauen I would not stay a  
 minute  
*Eust[ace]* A minute, not a moment Would you put  
 a moment  
 Into a thousand parts, the thousandth part,  
 Would not I linger, might I go to warre

[sig. B 3, b3]

\* \* \*

- [2] *Clow[ne]* Captaine, a prize! wee two were affailed by  
 two hundred, and of them two hundred, we kild all  
 but these two theie are the remainder of them that  
 are left alhue

[sig. D 2, b]

*The Foure Prentises of | London | With the Conquest  
 of Jerusalem | Written and newly revised by  
 Thomas Heywood, | 1632*

The first passage refers to

*As You Like it*, IV, 1 'He that will divide a minute into a thousand parts, and break but a part of the thousandth part of a minute in the affairs of love,' etc

The second refers to Falstaff's exaggerations to Prince Hal in 1 *Henry IV*, III

We are indebted to Mr D. L. Thomas, of Kansas University, for these references. M.]

## JOHN MILTON, 1632—1638

Then to the well-trod stage anon,  
 It *Jonson's* learned flock be on,  
 Or sweetest *Shakespeare*, Fancy's child,  
 Warble his native wood-notes wild

*L'Allegro*, ll 131—134 *Poetical Works of John  
 Milton*, by David Masson Vol II, pp 205, 422.  
*Milton's Poems* 1645 [12 mo ], p 36

C M I

## JOHN HALES, OF ETON Before 1633

In a Conversation between Sir *John Suckling*, Sir William D'Avenant, *Endymion Porter*, Mr *Hales of Eaton*, and *Ben Johnson*, Sir *John Suckling*, who was a profess'd admirer of *Shakespeare*, had undertaken his Defence against *Ben Johnson* with some warmth, Mr *Hales*, who had sat still for some time, hearing *Ben* frequently reproaching him with the want of Learning, and Ignorance of the Antients, told him at last, 'That if Mr *Shakespeare* had not read the Antients, he had likewise not stolen any thing from 'em, [a fault the other made no Conscience of] and that if he would produce any one Topick finely treated by any of them, he would undertake to shew something upon the same Subject at least as well written by *Shakespeare*''

*Some Account of the Life of Mr William Shakespeare, prefixed to the edition of his Works by Nicholas Rowe 1709 Vol I, p xiv*

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[Rowe gives no authority for this anecdote, but we find another version of it given as from the mouth of Dryden by Charles Gildon in an essay addressed to Dryden in 1694

"To give the World some Satisfaction, that *Shakespeare* has had as great a Veneration paid his Excellence by men of unquestion'd parts, as this I now express for him, I shall give some Account of what I have heard from your Mouth, Sir, about the noble Triumph he gain'd over all the Ancients by the Judgment of the ablest Critics of that time

"The Matter of Fact (if my Memory fail me not) was this, Mr *Hales*, of *Eaton*, affirm'd that he wou'd shew all the Poets of Antiquity, outdone by *Shakespeare*, in all the Topics, and common places made use of in Poetry



The Enemies of *Shakespeare* wou'd by no means yield him so much Excellence so that it came to a Resolution of a trial of skill upon that Subject, the place agreed on for the Dispute, was Mr *Hales's* Chamber at *Eaton*, a great many Books were sent down by the Enemies of this Poet, and on the appointed day, my Lord *Falkland*, Sir *John Suckling*, and all the Persons of Quality that had Wit and Learning, and interested themselves in the Quarrel, met there, and upon a thorough Disquisition of the point, the Judges chose by agreement out of this Learned and Ingenious Assembly, unanimously gave the Preference to *Shakespeare*. And the Greek & Roman Poets were adjudg'd to Vail at least their Glory in that to the English Hero. I cou'd wish, Sir, you wou'd give the Public a juster Account of this Affair, in Vindication of that Poet I know you extremely esteem, and whom none but you excels" (Some Reflections on Mr Rymer's 'Short View of Tragedy' and an Attempt at a Vindication of *Shakespeare* *Miscellaneous Letters and Essays*, 1694, pp 85, 86)

The anecdote seems to have had some foundation in truth, for Dryden himself reports Hales's saying, "That there was no subject of which any poet ever writ but he would produce it much better done in *Shakespeare*" (*Essay of Dramatic Poesie*, 1668, Scott's ed of Dryden, 1821, Vol 15, p 351) And Nahum Tate, in the Dedication to his *Loyal General*, 1680, addressed to Edw Tayler, says, "I cannot forget the strong desire I have heard you express to see the Common Places of our *Shakespeare* compar'd with the most famous of the Ancients \* \* Our Learned *Hales* was wont to assert 'That since the time of *Orpheus* and the Oldest Poets, no Common Place has been touch'd upon, where our Authour has not perform'd as well'" P Des Mureaux, who collects three of these versions together, in his *Life of the Ever-memorable Mr John Hales*, 1719 (p 61, note), adds "But neither of them [Dryden nor Tate] take notice of the conversation above mention'd, nor do they tell us how that saying came to their knowledge" If the conversation or "disquisition" did take place, as seems highly probable, it must have been before 1633, the year in which Falkland died, all the other partakers in it survived him. Hales was born in 1584, he died in 1656 L T S]

## † WILLIAM ROWLEY, 1633.

*Alexander* Good fir, be satisfied, the Widdow and my fifter  
 tang both one song, and what was't, but *Crabbed age and youth*  
*cannot live together*

*A Match at Midnight Act v sc 1. 1633 [4to]*  
*Sign I 2, back*

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[This is the first line of the twelfth song in the *Passionate Pilgrim* (*Globe* edition of Works), which is one of those in that collection perhaps written by Shakespere. The song is included in Percy's *Reliques*, Gilfillan's edition, 1858, vol 1, Book II 16.]

The star \* is appended to this extract, not because there is any doubt about the allusion by Rowley, but because it is not only now doubtful whether Shakespere wrote the song, but after Heywood's printed protest (see before, p 231) it may not have been generally attributed to Shakespere in 1633, though published under his name [L T S]

## JAS SHIRLEY, 1633

There Gold and trash was impudently inter'd,  
 2[*nd Courtier*] And 'twas a taske too insolent, in that point  
 You'd willingly give a pound of your proud flesh  
 To be releast

*Roll[ando]* I heard a pound of flesh, a Jewes demand once,  
 Twas gravely now remembred of your Lordship—releast  
 Fortune, and courtesie of opinion  
 Gives many men Nobility of Birth,  
 That never durst doe nobly, nor attempt  
 Any designe, but fell below their Honours

The / End in a cage / [II 1] A Comedie As it hath  
 beene Presented at the *Phoenix* in *Drury Lane* The  
 Author James Shirley, / Servant to Her Majesty  
 London / Printed by *B Alsop*, and *T Fawcett* for  
*William Cooke*, and are to be sold at his Shop neere  
*Furnivals-Inne* Gate, in *Holborne* 1633 4to sign. E 2

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A reference to Shylock, no doubt —MISS E PHIPSON

## THOMAS NABBES, 1633

*Sam*[es] How shall we spend the day *Sam* ?

*Sam* Let's home to our studies and put cases

*Iam* Hang cases and bookes that are spoyl'd with them Give  
me *Johnson* and *Shakespeare*, there's learning for a gentleman  
I tell thee *Sam*, were it not for the dancing-schoole and Play-  
houses, I would not stay at the Innes of Court for the hopes of  
a chiefe Iustice-ship

Tottenham / Covt / A Pleasant / Comedie / Acted in the  
Yeare MDCXXXIII / At the private House in *Salisbury-  
Court* / The Author / Thomas Nabbes / At London, /  
Printed by Richard Oylton, for / Charles Greene, and are  
to be sold / at the Signe of the *White Lyon*, in / Pavls  
*Church-yard* / 1638 / Act 3 Scen 1 p 27

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In the list of "The Persons," James and Sam are thus described

"JAMES *A wild young gentleman of the Innes of Court*

SAM *A fine Gentleman of the Innes of Court, and Brother to BELLAMIF*"

PONSONBY A LYONS

## TH BANCROFT, 1633

*But the chaste lay not every songster weares,  
 Nor of Appollo's sonnes prove all his heires  
 'Tis not for all to reach at Shakespeares height,  
 Or think to grow to solid Iohnsons weight,  
 To bid so faire as Chapman for a fame,  
 Or match (your family) the Beaumonts name,*

*The Bancroft, before his Glutton's Feaver, 1633,  
 To the Nobly accomplisht Gentleman, Wolstan  
 Dixen, Esquire (Roxb Club reprint, 1817,  
 sign A2)*

B N

## JOHN FORD, 1633, 1638

I am wise enough to tell you I can bourd where I see occasion,<sup>17</sup>

'Tis pity she's a Whore (1633) Act II, sc iv Ford's Works, ed Dyce, 1869, i 144

<sup>17</sup> i e jest The words in the text are borrowed from Nic Bottom, confessedly a very facetious personage — Gifford

<sup>16</sup> Act V sc iv p 195-6, let my hot hare have law ere he be hunted to his death, that, if it be possible, he may post to hell in the very act of his damnation <sup>9</sup>

<sup>9</sup> "This infernal sentiment has been copied from Shakespeare [*Hamlet*, act iii sc 3] by several writers who were nearly his contemporaries Reed"  
—ib

*Love's Sacrifice*, printed 1633

On p 65 of Ford's Works, ed Dyce, vol ii, Gifford says in a note, "Ford has contrived, by several direct quotations from Shakespeare, to put the reader in mind of Iago, to whom, for his misfortune, D'Avolos bears about the same degree of resemblance that the poor Duke does to Othello" Parts of Act III, scenes ii and iii are evidently modelled on *Othello* III iii, and the Rev W Harrison has kindly noted the following touches in proof of Gifford's remark. —

Ford, *Love's Sacrifice*, Act III,  
Works, vol ii

Shakspeare, *Othello*, III iii

*D'Avolos* A shrewd ominous  
token,  
I like not that neither  
*Duke* Again! What is't you like  
not?

*Iago* Ha! I like not that  
*Othello* What dost thou say? 35  
*Iago* Nothing, my lord or if—I  
know not what

III ii *Works*, ii 63

*Duke*. I hear you, Sir, what is't?  
Nothing, I protest to your highness  
<sup>16</sup> p 65

*D'Av* Beshnew my heart, but  
that's not so good

*Duke* Ha, what's that thou mis-  
likest?

*D'Av* Nothing, my lord —but I  
was hammering a conceit of  
mine own —*ib* p 62

*Oth* Why dost thou ask?

*Iago* But for a satisfaction of my  
thought

No farther harm

I'll know 't, I vow I will  
Did not I note you daik abrupted  
ends

Of words half spoke? you "wells,  
if all were known"?

You short "I like not that" you  
guids and "buts"?

Yes, sir, I did, such broken language  
argues

More matter than your subtlety shall  
hide

Tell me, what is't? by honour's self,  
I'll know

*ib* III iii *Works*, ii 67

*D'Av* What would you know, my  
lord?

I know nothing

*Duke* Thou liest, dissembler! on  
thy brow I read

Distracted horrors figur'd in thy  
looks

Speak, on thy duty, we thy prince  
command

*D'Av* I trust your highness will  
pardon me .

Should I devise matter to feed your  
distrust, or suggest likelihoods  
without appearance p 67

*Duke*. The icy current of my  
frozen blood

Is kindled up in agonies as hot  
As flames of burning sulphur

By heaven, he echoes me,

As if there were some monster in his  
thought

Too hideous to be shown Thou  
dost mean something

I heard thee say but now,—Thou  
likedst not that,

When Cassio left my wife, What  
didst not like?

And, when I told thee—he was of  
my counsel

In my whole course of wooing, thou  
criedst, *Indeed!*

And didst contract and purse thy  
brow together,

As if thou then hadst shut up in thy  
brow

Some horrible conceit If thou dost  
love me,

Shew me thy thought

Therefore these stops of thine fight  
me the more

*Iago* Good my lord, pardon  
me 133

I am to pray you, not to strain my  
speech

To grosser issues, nor to larger reach  
Than to suspicion 220

*Oth* Never, Iago Like to the  
Pontic sea,

Whose icy current and compulsive  
course

Ne'er feels retiring ebb, but keeps  
due on

To the Propontic, and the Helles-  
pont,  
Even so my bloody thoughts, with  
violent pace,  
Shall ne'er look back, ne'er ebb to  
humble love,  
Till that a capable and wide revenge  
Swallow them up  
Villain, be sure thou prove my love  
a whore 359  
Be sure of it, give me the ocular  
proof 360  
I'll tear thee joint by joint —Phew!  
methinks 364  
Make me to see 't 366  
It should not be —Bianca!  
hell of hells!  
See that you make it good

*Secco* Keep your bow close, vixen \* [*Pinches Morosa*]  
*The Fancies, Chast and Noble* 1638. III iii  
Ford's Works, ed Dyce, 1869, ii 277

\* "This is taken from Ancient Pistol's injunction to his disconsolate spouse at parting ['keep close' in Shakespeare's *Henry V*, act ii sc 3, where the 4to (not the folio) has "buggle boe"—Dyce], and with her it might have been safely left"—Gifford, *ib*

*Crabbed age and youth †  
Cannot jump together,  
One is like good luck,  
'Tother like foul weather*

Fancies, Act IV sc 1. Ford's Works, 1869, ii 291

† This is patched-up from a despicable ditty in the *Passionate Pilgrim*, foolishly attributed to Shakespeare—Gifford, *ib* ii 291 I don't agree with Gifford's 'despicable'—F

Neither the lord nor lady, nor the bawd,  
Which shuffled them together, Opportunity,  
Have fasten'd stain on my unquestion'd name

*The Lady's Trial* (licenst May 3, 1638, publisht  
1639), Act III sc iii Ford's Works, ed.  
Dyce, 1869, iii 57

§ Here Ford had in his thoughts some lines of Shakespeare's *Lucrèce*,

"O Opportunity, thy guilt is great! . .  
Thou foul abettor! thou notorious bawd!"—Dyce



With frightful lightnings, amazing noises ,  
 But now, th' enchantment broke, ‡ 'tis the land of peace,  
 Where hogs and tobacco yield fair increase

T Middleton *Anything for a Quiet Life*, V iii *Works*, iv 499

‡ Treated by Malone (*Variorum Shakspeare*, 1821, xv 424-5) as an allusion to Prospero's island, in *The Tempest* The reference is Dyce's

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For the Middleton *Watch* and Shakspeare *Macbeth* references, &c , see Appendix B F J F

In Middleton's *Mayor of Queenborough*, (*Works*, i 197,) which Dyce thinks 'was among the author's first attempts at dramatic composition,' but which mentions in Act V sc 1 'a play called the *Wild Goose Chase*, that may be Fletcher's,' produced about 1621, Reed says on the following passage, p 197,

Methinks the murder of Constantino  
 Speaks to me in the voice of 't, and the wrongs  
 Of our late queen, slipt both into one organ

"Shakespeare seems to have imitated this in the *Tempest*, A 3 S 3

Methought the billows, spoke, and told me of it ,  
 The winds did sing it to me , and the thunder,  
 That deep and dreadful organ-pipe, pronounc'd  
 The name of Prosper "

But, says Dyce, 'The date of *The Tempest* must be settled before we can determine whether Shakspeare or Middleton was the imitator'

F J F

## SIR JOHN SUCKLING, (?) 1633—41

*The Prince of darkness is a Gentleman,  
Mahu, Mohu is his name,*

*The Goblins*, III 1 ed 1646, p 25

The 1643 ed has "Maha, mahu," p 26, but the words are rightly  
"Mahu, Mohu" in *Fragmenta Aurea*, ed 1658, p 112

("The Prince of darkness is a gentleman,  
Mado he's called and Mahu")

*Lear*, III 148-9)

"*Pel[legrin]* I't ee'n so? Why then,  
Farewell the plumed Troops, and the big Wars,  
Which made ambition vertue"

*The Goblins*, IV. 1 p 43, ed 1646

(*Othello*, III 111 349-50, altering 'That make' to 'which  
made')

"1 *Th[ref]* You shall Sir

Let me see—the Author of *bold Beauchams*, and *Englands  
Joy*."

"*Po[et]* The last was a well writ peice, I assure you,  
A Brittane I take it, and *Shakespeare* very way  
I desire to see the man,"

*The Goblins*, IV 1 p 45, ed 1646

[Other likenesses occur in the play, as,]

"*Orsa*. The slave of Chance  
One of Fortune's fooles,

A thing she kept alive on earth  
To make her sport "

*The Goblins*, III 1 p 33, ed 1648

( ' so we profess  
Ourselves to be the slaves of chance "

*Winter's Tale*, IV iv 551

" *Rom* O, I am fortune's fool "

*R & J* III 1 141 )

" And give out that *Anne* my wife is dead "

" *Na[stus]* Raie Rogue in Buckram,  
let me bite thee,"

*The Goblins*, III 1 p 26, ed 1646, p 27, ed 1648

(The ' Anne ' quotation of Suckling's is meant for

" give out

That Anne my wife is sick and like to die '

*Rich III*, IV ii 57-8

The second phrase is from Falstaff's "two rogues in buckram suits"—  
*1 Hen IV*, II iv 213 )

"No, no, it must be that  
His anger, and the search declare it,  
The secret of the prison-house shall out I sweare."

*The Goblins*, V 1 p 49, ed 1646

(Cp *Hamlet*, I v 14

" But that I am forbid  
To tell the secrets of my prison-house ")

II C IIART

SIR JOHN SUCKLING, (?) 1633—41

(*Died* May 7, 1641 )

[*King*] The question is, whether we shall rely  
Upon our Guards agen ?  
“ *Zir[iff]* By no meanes Sir ?  
Hope on his future fortunes, or their Love  
Unto his person, has so sicklied o're  
Their resolutions, that we must not trust them,  
Besides, it were but needlesse here , ”

*Aglaura*, Act IV sc 1 *Fragmenta Aurea*, 1648, p 33

(A reminiscence of Hamlet's (III. 1 84-5)

“ And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought ”

—LESLIE STEPHEN, later, HY C HART )

(I also think that in the Epilogue to *Aglaura*,

“ Plays are like Feasts, and every Act should bee  
Another Course, and still varietie  
But in good faith, provision of wit  
Is growne of late so difficult to get,  
That do we what we can, we are not able,  
Without cold meats to furnish out the Table ”

*Fragmenta Aurea*, 1646, p 82

Suckling, as such a perpetual plagiarist from Shakspeare, may have had an eye, in the last line above, to—

“ The funeral baked meats  
Did coldly furnish out the marriage Tables ”

*Hamlet*, I ii 180-1 )

*Aglaura* was published in 1638 (Poems, play, etc , of Sir John Suckling,  
ed Hazlitt, 1874, I, p xxxvi )

HI C. HART.

SH ALLN BK —I.

C C

## SIR JOHN SUCKLING, (?) 1633—41

"G[rainevert] So pale and spiritleffe a wretch,  
Drew Priam's curtaine in the dead of night,  
And told him halfe his Troy was burnt——"

*Brennoralt, A Tragedy*, II 1 p 16 (*in Fragmenta Aurea*), ed 1646

(A plagiarism from 2 *Henry IV*, I 1 70-3

"Even such a man, so faine, so spiritless,  
So dull, so dead in look, so woe-begone,  
Drew Priam's curtain in the dead of night,  
And would have told him half his Troy was burnt")

---

"Iph[igene] Will you not send me neither,  
Your picture when y' are gone?  
That when my eye is famisht for a looke,  
It may have where to feed,  
And to the painted Feast invite my heart"

*The Tragedy of Brennoralt*, V 1 16 1646, p 44

('Betwixt mine eye and heart a league is took  
And each doth now good turn unto the other  
*When that mine eye is famished for a look,*  
Or heart in love with sighs himself doth smother,  
With my loves picture then mine eye doth feast  
*And to the painted banquet bids my heart"*

*Shakspeare, Sonnet 47*)

---

Sir John Suckling, baptized Feb 10, 1608-9, died 7 May, 1641 (Lysons, *Ennrons of London*, III 588-9)

*Brennoralt* is supposed to have been published in 1639 (Poems, &c I xi), and appears to have been written about the time of the Scotch rebellion in 1639. It was first printed among Suckling's works in 8vo 1646 (Halliwell, *Dict of Old Plays*)

" *Iph*                Shee's gone  
Shee's gone    Life like a Dials hand hath stolne  
From me the faire figure, e're it was perceiv'd "

*The Tragedy of Brennoralt*, V 1 (*in Fragmenta Aurea*), ed 1646, p 48

( " Ah ! yet doth beauty like a dial-hand  
Steal from his figure and no pace perceived "

*Shakspeare, Sonnet 104* )

H C HART

# THE TWO NOBLE

## KINSMEN:

Presented at the Blackfriars

by the Kings Maiefties fervants,  
with great applaufe .

Written by the memorable Worthies  
of their time ,

{ Mr *John Fletcher*, and } Gent  
{ Mr *Wilham Shakspeare* }

[Device]

Printed at *London* by *Tho Cotes*, for *Iohn Waterfon* :  
and are to be fold at the figne of the *Crowne*  
in *Pauls Church-yard* 1634.

[*The Two Noble Kinsmen* was entered in the *Stationers' Registers* on April 8, 1634 "Master Iohn Waterson Entied for his Copy vnder the hands of Sir Henry Herbert and master Aspley warden a Tragi Comedy called the two noble kinsmen by Iohn ffletcher and William Shakespeare vjd "

Shaksperean critics are divided into two main camps concerning Shakspere's part authorship of the play. The Fletcherian parts are well defined, and generally accepted. The un-Fletcherian parts have been of late ascribed to Massinger, and the tendency nowadays is more and more to discredit the ascription to Shakspere of a share in the play's creation. Mr. Tucker Brooke in his *Shakespeare Apocrypha*, 1908, p. xliii, says "That portion of *The Two Noble Kinsmen* which is obviously not Fletcher's contains some of the most brilliant of Jacobean poetry. It is not less certain, I think, that it contains no spark of psychological insight or philosophy of life which can in sober moments be thought either worthy of Shakespeare or even suggestive of him." The play is rich in language and poor in structure. M.]



## WILLIAM HABINGTON, 1634

*To a Friend,**Inviting him to a meeting upon promise*

May you drinke beare, or that adult'rate wine  
 Which makes the zeale of *Amsterdam* divine,  
 If you make breach of promise I have now  
 So rich a facke, that even your felfe will bow  
 T'adore my *Genius* Of this wine should *Prynne*  
 Dunke but a plenteous glaſſe, he would beginne  
 A health to *Shakeſpeare's* ghofte

*Castara* 1634 *The Second Part* [4to] 8th Poem, p 52

---

Habington refers to William Prynne, the author of the *Histrio-Mastix* of 1633, from which we have given an extract. He supposes Prynne, under the genial stimulus of his rich sack, to put off the Puritan, and to toast the pounce of playwrights. This Prynne is probably the second saint described in *Mudibras*, Part III C ii ll 421-4 & ll 1065-6.

There was a former *Histrio-Mastix*, published in 1610, which is said to contain an allusion to Shakespeare's *Troilus and Cressida*, I iii l 73 but there is evidence to prove that it had, by some years, precedence of Shakespeare's play. Some critics have seen in the expression "mastick jaws" an allusion by Shakespeare to the *Histrio-Mastix* of 1610 others an allusion to Decker's *Satyrò Mastix*. Such fancies are wholly without foundation. The word "mastick" in *Troilus and Cressida* means either slimy, or gnashing, in either case conveying a singularly forcible and offensive image of Theisites' jaws. "Mastick" is either from the Greek *μαστιχη*, the gum of the lentisk tree, or from the Latin *masticæ*, the equivalent of the Greek *μαστιχάω*, from *μαστίζω*, the jaws certainly not from *mastix*, which means a whip or scourge. C M I

[See on this subject Mr R. Simpson's arguments in his *School of Shakspeare*, 1878. Vol I p 9]

## JAMES SHIRLEY, 1634

[Jacintha, after listening to her several suitors who mutually dispraise each other to her, exclaims],—

Falstaffe, I will beleve thee,  
There is noe faith in vilanous man

*The Example, 1637, Act II, Sc 1, sign C 4, back*

---

Shirley's play, *The Example*, was licensed in 1634, though not printed till later Jacintha here refers to Falstaff's answer to Prince Hal, 1 Part *Henry IV*, Act II sc iv

"You rogue, here's lime in this sack too there is nothing but roguery to be found in villanous man" Compare the same sentiment in *Romeo and Juliet*, III 11, where the nurse says,

"There is no trust  
No faith, no honesty in men "

(See before, p 283 )

## THO RANDOLPH, 1634 (?)

*Pen* VVho would carry you up to *London*, if the VVaggon-driver should think himself as good a man as his master?

*Dic* VVhy we would ride thither on our own Hackney-Conferences

*Pen* Nay if this were so, the very Tailors though they damn'd you all to hell under their shop-boards, would scorn to come to the making up of as good a man as *Pericles* Prince of *Tyre*

Tho Randolph *Hey for Honesty*, ed 1651

(R died 1634 See Thomas Randolph, 1651 —J O H -P

## ANONYMOUS, 1635

Hush, where is this fiddle? in the ayre? I can perceive nothing

*The Lady Mothel* 1635 Act II sc 1 Bullen's *Old Plays*, vol II p 132

Warne chaunt, no more inflames my brest  
Than does the glowewormes ineffectual fire  
The ha[n]d that touches it.

*Ibid* Act IV sc 1 p 178

The allusions are to *Tempest*, I II 387, and *Hamlet*, I v 89-90 The 'file' = defile, *Machbeth* (III 1 65), occurs later

Send him (Death) to file thy house,  
Strike with his dart thy Children and thyselfe

*Ibid* Act V sc II p 193

II A EVANS

Till doomiday alters not complexion

Death's the best painter then &c &c

Besides the other passages referred to in the above, pages 110 and 137, these may be added *A Mad World*, III 1, with *Rom and Jul*, I iv 35, *The Honest Whore*, IV 1, with *Hamlet*, I v 29, *Ibid* IV III, with Falstaff's exclamation, I *Henry IV*, V III 51

One or two of these may be coincidences of expressions used at that time But none can doubt that Middleton was influenced by Shakspeare, and I add these references, because they bear on the question—Which was the more likely to borrow "Black spirits and white," &c? though for my own part, I believe it can be shown that these lines were popularly known —B N

## THOMAS HEYWOOD, 1635

Our moderne Poets to that paffe are driven,  
 Those names are curtal'd which they first had given,  
 And, as we wisht to have their memories drown'd,  
 We scarcely can afford them halfe their sound

*Rob Greene*     *Greene*, who had in both Academies ta'ne  
 Degree of Master, yet could never gaine  
 To be call'd more than *Robin*. who had he  
 Profest ought iave the *Muse*, Serv'd, and been  
 Free

After a seven yeares Prentisefhip, might have  
 (With credit too) gone *Robert* to his grave

*Christ Marlo*     *Marlo*, renown'd for his rare art and wit,  
 Could ne're attaine beyond the name of *Kit*,  
 Although his *Hero* and *Leander* did

*Thomas Kid*     Merit addition rather     Famous *Kid*

*Thom Watson*     Was call'd but *Tom*     *Tom Watson*, though he wrote  
 Able to make *Apollo's* selfe to dote  
 Upon his *Muse*, for all that he could strive,  
 Yet never could to his full name arrive

*Thomas Nash*     *Tom Nash* (in his time of no small esteeme)  
 Could not a second syllable redeeme.

*Francis Bewmont*     Excellent *Bewmont*, in the formost ranke  
 Of the rar'ft Wits, was never more than *Franck*.

*William Shakespeare*     Mellifluous *Shake-speare*, whose enchanting Quill  
 Commanded Mirth or Passion, was but *Will*

*Benjamin*  
*Johnson* And famous *Johnson*, though his learned Pen  
 Be dipt in *Castaly*, is full but *Ben*  
*John Fletcher*  
*John Webster*  
*&c* *Fletcher* and *Webster*, of that learned packe  
 None of the mean'ft, yet neither was but *Jacke*  
*Deckers* but *Tom*, nor *May*, nor *Middleton* : Sic  
 And hee's now but *Jacke Foord*, that once were<sup>1</sup> *John*

*The Hierarchie of the Blessed Angells* Lib 4 1635  
 p 206 [Fo]

---

[In the affectionate familiarity of his friends Shakespere "was but Will"  
 or "good Will" (see John Davies of Hereford, before, p 219), though they  
 did not often express his "curtal'd" name in print He himself made  
 delicate and skilful use of this common abbreviation in his Sonnets 135 and  
 136 L T S]

## THOMAS HEYWOOD, 1635

## C H A P   II

*A Catalogue of sundry Helluoēs, and great quaffers amongst  
the Grecians   Infamous for thēir vnoſity*



Come now to ſpeake of the ancient Carowſers I will  
firſt begin with the merry *Greekes* From whom the  
Good-fellowes of this age would borrow that name, and  
ſee what frolicke healthers I can find amongſt them

He that dranke immoderately, and above his ſtrength, had the  
denomination of *Philocothoniſia* Among whom *Nector* a great  
\* Old *Nector*, even in his third age, was numberd, drinker

He was obſerved to take his rowſe freely, and more at the ſiege  
of *Troy*, then the Generall *Agamemnon*, whom *Achilles* up-  
braided for his immoderate drinking Neither in the hotteſt  
of the battell, was hee ever knowne to venter further then within  
fight of his Bottle To whom Sir *Iohn Falſtaffe* may not unfitly  
be compared, who never durſt ride [p 11] without a Piſtoll,  
charg'd with *Sacke*, by his ſide

*Philocothoniſta*, / Or, The / Drvnkard, / Opened, Dis-  
ſected, and Anatomized / [*woodcut ſee next page*]  
London, / Printed by *Robert Raworth* and are to be ſold  
at his houſe / neere the *White-Hart* Taveine in  
*Smithfield* 1635 /

"Curious if an allusion to old play of *T. & C.*"—J O HIL-P  
 Put sent by Dr Ingleby The Title to this little book has the well-known  
 foreign cut of some old diunkaids<sup>1</sup> at table. I got it from the Ballad  
 Society some time ago to use elsewhere for certain swinish Shakspeareans of  
 our own day, whose performances it represents, but as the occasion has  
 past by, I may as well add the cut here Falstaff's pistol, or bottle of  
 sack, is in *Henry IV*, V iii 514—F J F

<sup>1</sup> There is an odd list of 25 euphemistic names of a Diunkard, on p 44, 45



## SIR H MILD MAY, 1635

1635 May 6 not farre from home all day att the  
bla fryers & a play this day Called the More of Venice

*Sir H Mildmay's Diary, 1633-1651 MS Harl  
454, leaf 10, back, 5 lines from foot*

Given mainly in Halliwell's *Folio Shakespeare* . where the editor says  
of *Othello*

"It was acted before the King and Queen at Hampton Court on  
December 8th, 1636 A year or two previously, an actress had  
appeared on the English stage in the character of Desdemona "

Unluckily there is no entry in Sir H Mildmay's accounts at the other end  
of the MS, of what he paid to hear *Othello*, but I suppose it was 3s, or  
that some friend paid for him In the account for April, 1635, MS leaf  
173, back, lines 11, 12, are the entries—

	£	s	d
Expended att the bla fryers—28	00	= 03	= 00 =
for wine to Supper & before	00	= 01	= 00 =

And on turning back to the Diary, leaf 10, back, I find under April 28,  
"this after Noone, I spent att a playe w<sup>th</sup> good Company"—and so forgot  
to say what the play was probably not one of Shakspeare's, or it would  
have overpowerd the recollection of the 'good company'

Two or three other items from the account (lf 273, back), including 1s  
for Fletcher's *Elder Brother*, may interest the reader

	£	s	d
To Hughe Ap Jones for the hure of 2 Coache horses to the Justice seate	00	= 10	= 00 =
To him for the hure of my horses	00	= 04	= 06 =
To Ann Mannfeilde for Cowe heeles	00	= 01	= 06 =
To Henry Pinsor In full for his pickture	01	= 00	= 00 =
To a playe eodem Called the Elder Brother	00	= 01	= 00 =
To the poore of bidewell w <sup>th</sup> Mr Caldewell	00	= 00	= 06 =
To Besse Preston In parte for a bottle of stronge waters 2 May	00	= 05	= 00 =
To El Preston In full for stronge waters	00	= 06	= 00 =
To Mr Lea his Man for a shagge hatt and bands	00	= 14	= 00 =
Expences In boates etc this 10 <sup>th</sup> [of May]	00	= 02	= 06 =

[F J F]



## THOMAS CRANLEY, 1635

[The description of Amanda's room]

And then a heape of bookes of thy devotion  
 Lying upon a shelve close underneath,  
 Which thou moie think'st upon then on thy death  
 They are not prayers of a grieved soule.  
 That with repentance doth his finnes condole  
 But amorous Pamphlets, that best likes thine eyes,  
 And Songs of love, and Sonets exquisit  
 Among these *Venus*, and *Adonis* lies,  
 With *Salmacis*, and her Hermaphrodite  
*Pigmalion's* there, with his transtorm'd delight  
 And many merry Comedies, with this,  
 Where the *Athenian Phryne* acted is

*The Converted Courtizan* shadowed under the name of  
*Amanda* 1639 p 32 [4to]

---

[The reference to *Venus and Adonis* in the description of Amanda's room and its contents is a proof of the popularity of that poem among ladies of the day. See also other examples, after, pp 430, 471. Cranley's book was licensed by Dr William Hayward, chaplain to Archbishop Iaud, in 1635. L T S.]

## JOHN SWAN, 1635.

I conclude, and with him who writeth thus, cannot but  
say,

Oh mickle is the pow'rfull good that lies  
In herbs, trees, stones, and their true qualities,  
For nought so vile that on the earth doth live,  
But to the earth some secret good doth give  
And nought so rich on either rock or self,  
But, if unknown, lies uselesse to it self.  
Therefore who thus doth make their secrets known,  
Doth profit others, and not hurt his own

*Speculum Mundi Or A glasse representing the face of the  
world Cambridge, 1635, p 299*

---

[Swan's work, a prose one, is somewhat on the plan of the first week of Du Bartas' Divine Weeks, and is a kind of epitome of the natural science of the day. He concludes that part of the "third day's work" which relates to precious stones, with these four lines quoted from Friar Laurence's speech, *Romeo and Juliet*, Act II Sc iii l 15. The last four lines appear to have been added by himself. Swan has "good" instead of Shakespere's "grace" in the first line, "trees" for "plants" in the second, and "secret" for "special" in the fourth.]

The quotation was pointed out by Mr C E Browne in the *Athenæum*, 22 May, 1875. L T S ]

## WILLIAM SAMPSON, 1636

*Cro*[*f*] Will he bedrunke?

*Bal*[*l*] Most swine-like, and then by the vertue of his good liquor hee's able to convert any Brownistfull sifter.

*Cro**f* An excellent quality!

*Bal* Nay, in that moode, you shall have him, instead of presenting *Pyramus*, and *Thisbe*, personate *Cato Censorious*, and his three sons, onely in one thing he's out, one of *Cato's* sons hang'd himfelfe, and that he refer's to a dumbe show,

*The | Vow | Breaker | or, | The Faire Maide | of Clifton |*  
*In Nottinghamshire as it hath beene diuers times Acted*  
*by | severall Companies with great applause | By*  
*William Sampson | London | Printed by Iohn*  
*Norton and are to be sold by | Roger Ball at the signe*  
*of the Golden | Anchor in the Strand, nere Temple-*  
*Barre, 1636 | Sign I, back*

---

Perhaps this alludes to the sub-play in *M N D*.—F J F

## JOHN TRUSSELL, 1636

After the solemnitie [Henry V's Coronation] past, the next day hee caused all his wonted Companions to come into his  
 King *Henry* [V] prefence, to whom hee used these words, It is  
 taketh leave sufficient, that for many yeares together, I have  
 of his antient fashioned my selfe to your unruly dispositions, and  
 companions have (not without some reluctance, in the very  
 action) followed you in your deboshit and swagging courses, I  
 have to my sorrow and shame, I may say to thinke of it, irregularly wandered, in all rude and unseemely manner in the vast  
 wilderness of ryot and unthriftinesse, whereby I was almost  
 made an alian, to the hearts of my Father and Allyes, and in  
 their opinions violently carried away by your meanes from grace,  
 by keeping you company, therein I have so vilified my selfe that  
 in the eyes of men, my presence was vulgar and stale, and like  
 the Cuckow in Iune, heard but not regarded One of you being  
 convented before the Lord chiefe Iustice for misusing a sober-  
 minded Citizen, I went to the publique Sessions house, and  
 stroke him on the face, and being by him deservedly committed  
 to the *Fleet*, (for which act of justice I shall ever hold him  
 worthy the place, and my favour, and wish all my Iudges to  
 have the like undaunted courage, to punish offenders of what  
 ranke soever) it occasioned my Father to put mee from my place  
 in Councell, appointing it to bee supplied by my younger  
 Brother, how often have I by your animation committed thefts,  
 even on my Fathers and my owne Receivers, and robd them of  
 the mony provided for publicke appointments, to maintaine your  
 midnight revellings and noone beselings, But it is time now to

give a period to these exorbitant, and unbefitting courses, and to salve the wounds my intemperance hath made in my [p 93] reputation, and to turne over a new leafe, and not only to decline the company of such misleaders of yours, but desert their conditions, of all therefore I straightly charge and command you, and every one of you, that from henceforth untill you haue settled your selves in a more orderly course of life, and redeeme[d] your pawnd credits, with faire and regarded behaviour, hereafter upon paine of forfeiture of your heads, not to appeare in my presence, nor to come within the veige of my Court, For what is past I will grant you my pardon, and withall, because I know sometimes necessitie will cripple honesty, I will allow each of you a competency of maintenance, as a stocke to begin a course whereby to live orderly hereafter, But take heed of relapsing, for the least complaint of ill-behaviour of any of you hereafter, if proved, shall forfeit your pardons, and exclude my favour for ever which resolution of mine I will never breake, and so without attending any reply hee departed

A / Continuation / Of The Collection / Of The History of /  
*England*, Beginning Where / Samvel Daniell / Esquire  
 ended, / — By I T London, / Printed by M D for  
*Ephraim Dawson*, / and are to bee sold in Fleet-street  
 at the signe of the Rainebowe / neere the inner Temple-  
 gate 1636 / p 92-3

---

The passages alluded to are (1) in the Prince's speech, as King, to Falstaff, 1 *Henry IV*, II iv 491, "hence forth nere looke on me, thou art violently carried awaie from grace, there is a diuell haunts thee in the likeness of an olde fat man," and (2) in Henry IV's speech to Prince Hal in 1 *Henry IV*, III ii 41 and 75 6

Had I so lauish beene,  
 So common hackneid in the eyes of men,  
 So stale and cheape to vulgar companie,  
 Opinion that did helpe me to the crowne,

Had still kept loyall to possession,  
 And left me in reputelesse banishment, 44  
 A fellow of no maike nor likelhood  
 \* \* \* \* \*  
 So when he had occasion to be seene,  
 He was but as the Cuckoe is in Iune,  
 Heard, not regarded 76

That some, if not much of the speech put by Trussell into Henry V's mouth is due to the peiversion of History in Shakspeare's plays, few readers will doubt. How unjustly Prince Hal's character was represented in these plays, Mr Alex Ewald has shown, from contemporary documents, in his late book, *Stories from the Record Office*, a collection of articles that have appeared in divers journals. Mr Hill-P noted the fact of there being a *Hen IV* allusion in the 1685 edition of Trussell — F J F

## ANON, 1636

One askt another whether or no hee had ever read Venus &  
 Diogenes

*The Boole of Bulls baited with two Centuries of bold Jests*, 1636

J O Hill-P

SIR JOHN SUCKLING, *about 1636—1641**A Supplement of an imperfect Copy of Verses  
of Mr. Will. Shakespears*

## I

One of her hands, one of her cheeks lay under,  
 Cozening the pillow of a lawful kisse,  
 Which theretore swel'd and teem'd to part asunder,  
 As angry to be rob'd of such a blisse  
 The one lookt pale, and for revenge did long,  
 Whilst t'other blush't, cause it had done the wrong

## 2

Out of the bed the other fair hand was  
 On a green tattin quilt, whose perfect white  
 Lookt like a Dazie in a field of graisse,  
<sup>1</sup> And shew'd like unmelt snow unto the fight, <sup>1 Thus far  
Shake-spear</sup>  
 There lay this pretty perdue, safe to keep  
 The rest o th' body that lay fast asleep

## 3

Her eyes (and therefore it was night) close laid,  
 Strove to imprison beauty till the morn,  
 But yet the doors were of such fine stuffe made,  
 That it broke through, and shew'd itself in scorn  
 Throwing a kind of light about the place,  
 which turnd to smiles stil as 't came near her face

## 4

Her beams (which some dul men call'd hair) divided  
 Part with her cheeks, part with her lips did sport,  
 But these, as rude, her breath put by still, some  
 Wiselyer downwards sought, but falling short,  
 Curl'd back in rings, and seem'd to turn agen  
 To bite the part so unkindly held them in.

*Fragmenta Aurea A Collection of all the Incomparable  
 Peeeces, written by Sir John Suckling And published  
 by a Friend to perpetuate his memory Printed by his  
 none Copies 1646 p 29-30 [8vo]*

---

The first nine lines are from the *Rape of Lucrece*, ll 386—396

Suckling would appear to have employed a version of Shakespeare's poem which materially differs from that known to us. Each stanza of *The Rape of Lucrece*, in all the old copies, has seven lines the complete one given by Suckling has but six. But it is more likely that he curtailed and otherwise altered Shakespeare's lines. The relative stanzas run thus in *England's Parnassus*, 1600, p 396 as they do in the Quarto of *Lucrece*, 1594,—except that the latter has "cheeke lies" in the first line, and slight differences of spelling and punctuation

"Her Lilly hand her rosie cheekes lie under,  
 Coosning the pillow of a lawful kisse,  
 Who therefore angry, seemes to part in sunder,  
 Swelling on eyther side to want his blisse,  
 Betweene whose hills her head entombed is,  
 Where, like a vertuous monument she lyes,  
 To be admirde of lewd unhallowed eyes

Without the bed her other fayre hand was  
 On the greene Coverlet, whose perfect white  
 Shewd like an Aprill daisie on the grasse,  
 with pearlie sweat, resembling dew of night "

It is almost impossible to date many of Suckling's pieces. He died on 7 May, 1641, having lived but thirty-two years. C M I

[It may be doubted whether Suckling "curtailed and otherwise altered Shakespeare's lines." The verses are entitled, "*A Supplement of an Imperfect Copy of Verses of Mr Wil Shakespeares*," and at the commencement



of the tenth line is an asterisk with the note, "Thus far Shake spear" Not only too are the stanzas in a different form from those of our present *Lucrece*—six lines instead of seven—but lines 5 and 6 of the first stanza differ from lines 5 7 of the present version, not merely in wording but wholly in thought. Neither if the verses were originally in seven-line stanzas would they be imperfect, being merely a different version of lines long before completed in *Lucrece* (*Lucrece* published 1594, Suckling 1636 41). It is more probable, as appears to me, that Shakespeare at first thought of composing his *Lucrece* in the stanza of *Venus and Adonis*, and for a time commenced not at the beginning but at the central point of importance and interest, namely, at Lucrece's view of *Lucrece* after forcing her door, but that he, for some unknown reason, after writing about a stanza and a half, threw it aside and took to the seven line stanza. B N ]

SIR JOHN SUCKLING, *about* 1636—1641

The sweate of learned *Johnson's* brain,  
 And gentle *Shakespeare's* eaf'er strain,  
 A hackney-coach conveys you to,  
 In spite of all that rain can do  
 And for your eighteen pence you fit  
 The Lord and Judge of all fresh wit

*Fragmenta Aurea* &c. 1646 p 35 [8vo]

---

[This is part of a letter in verse addressed to Mr John Hales of Eton,  
 "Sir John invites him to come to Town, and enjoy the company of his  
 friends" (*Life of Mr John Hales*, by P Des Maizeaux, 1719, p 58)  
 L. T. S.]

SIR JOHN SUCKLING, *about 1636—1641*

I must confesse it is a just subject for our sorrow, to hear of any that does quit his station without his leave that placed him there, and yet as ill a Mine as this Act has, 'twas *a-la-Romanſie*, as you may see by a Line of Mr *Shakeſpears*, who bringing in *Titinius* after a lost battel, speaking to his sword, and bidding it find out his heart, adds

*By your leave, Gods, this [is] a Romanes Part*

*Fragmenta Aurea Litteris*, 1646 p 61

\* \* \* \* \*

We are at length arriv'd at that River, about the uneven running of which, my Friend Mr *William Shakeſpear* makes *Henry Hotſpur* quarrel to highly with his fellow Rebels, and for his Sake I have been something curious to consider the Scantlet of Ground that angry Monsieur wou'd have had in, but can not find it cou'd deserve his Choler, nor any of the other Side ours, did not the King think it did

*Litteris, printed in Works Dublin*, 1766 p 142

[Both the above passages occur in Suckling's *Litteris*, a part only of which were printed in the *Fragmenta Aurea* of 1646, the letter containing the second extract is among the additions made to them in 1766

The line quoted by Suckling occurs in *Julius Cæsar*, Act V, Sc iii, l 89 Hotspur's objection to the winding of the Trent comes in *Henry IV*, Act III, Sc 1 —

“See how this river comes me cranking in  
And cuts me from the best of all my land  
A huge half moon, a monstrous cantle out,” &c, &c

L T S J

SIR JOHN SUCKLING, *about* 1636—1641

Wit in a Prologue, Poets justly may  
 Stile a new imposition on a Play  
 When *Shakespeare, Beaumont, Fletcher*, rul'd the Stage,  
 There scarce were ten good pallats in the age,  
 More curious Cooks then guefts, for men would eat  
 Most hartily of any kind of meat,  
 And then what strange variety each Play,  
 A Feast for Epicures, and that each day  
 But marke how odly it is come about,  
 And how unluckily it now fals out  
 The pallats are growne higher,<sup>1</sup> number increaf'd,  
 And there wants that which should make up the Feast,  
 And yet y'are so unconscionable. You d have  
 Forsooth of late, that which they never gave,  
 Banquets before, and after

(Prologue to *The Goblins* )

*Th[ief]* I We have had such sport,  
 Yonder's the rarest Poet without,  
 Has made all his confession in blanke verse,  
 Nor left a God, nor a Goddesse in Heaven,  
 But fetch't them all downe for witnessers,  
 Has made such a description of Stix,  
 And the Ferry,  
 And verily thinks has past them  
 Enquires for the blest shades

---

<sup>1</sup> growne, higher in original

And askes much after certaine Brittish blades,  
One *Shakespeare* and *Fletcher*  
And grew so peremptory at last,  
He would be carried, where they were (p 35)

*The Goblins A Comedy Printed with  
Fragmenta Aurea 1646*

---

[*The Goblins* contains one or two other allusions (see *Fragmenta*, pp 26, 45), but enough is given from Suckling's works to show the close acquaintance he had with "my friend Mr William Shakespere." Dryden considers (Preface to *The Tempest, or the Enchanted Island*, 1676) that Sir John Suckling, "a profess'd admirer of our author" (Shakespeare), has follow'd his footsteps in the *Goblins*, that his *Reginella* is an open imitation of Shakespeare's *Miranda*, and that his spirits, though counterfeit, are copied from *Ariel*. But, though Warburton echoes this idea, the student must judge for himself how feeble an imitator Suckling was. L T S]

[See *ante*, pp 383-4]

ABRAHAM WRIGHT, *about 1637 (or earlier)**Othello* by Shaklpeare

A very good play, both for lines and plot, but especially the plot Jago for a rogue, and Othello for a jealous husband, two parts well penned Act 3, the scene between Jago and Othello, and the first scene of the fourth act, between the same, shew admirably the villanous humour of Jago when he persuades Othello to his jealousy

*Manuscript Common-place book of Abraham Wright, Vicar of Okeham, in Rutlandshire Quoted in Historical Papers, Part I, edited for the Roxburghe Club by Bliss and Bandinel 1846 Introduction, p. vi C M I*

\* THO HEYWOOD, 1637 (?)<sup>1</sup>

*A young witty Lad playing the part of Richard the third at the  
Red Bull the Author because hee was interessed in the Play  
to encourage him, wrot him this Prologue and  
Epilogue*

*The Boy the Speaker*

If any wonder by what magick charme,  
Richard the thud is shrunk up like his arme  
And where in fulnesse you expected him,  
You see me only crawling, like a limme  
Or piece of that knowne fabrick, and no more  
Let all such know  
Hee's tearmed a man that shoves a dwarfish thing,  
have you never read  
Large folio Sheets which Printers over-looke,  
And cast in small, to make a pocket booke  
So Richard is transform'd

---

<sup>1</sup> Pleasant / Dialogues / and / Dramm's, / selected out of / Lucian, Erasmus,  
Tertor, / Ovid, &c / With sundry Emblems extracted from / the most  
elegant *Iacobus Catsius* / As also certaine *Elegies, Epitaphs*, and / *Epi-  
thalamions* or *Nuptiall Songs*, *Anagrams* and / *Acrosticks*, With divers  
Speeches (upon severall / occasions) spoken to their most Excellent /  
Majesties, King Charles, and / Queene Mary / With other *Fancies* trans-  
lated from Beza, / Buchanan, and sundry Italian Poets / By Tho Heywood /  
*Aut prodesse solent, aut delatere* / London, / Printed by R O for R H  
and are to be sold by Thomas / Slater at the Swan in Duck-lane 1637 /  
p 247

*The Epilogue*

Great I confesse your patience hath now beene,  
 To see a little *Richard* who can win,  
 Or praise, or credit? eye, or thinke to excell,  
 By doing after what was done so well?

*The Dramatic Works of Thomas Heywood, London, 1874,*  
*vol. vi pp. 352-3 Prologues and Epilogues*

p. 248

This is partly quoted, with the extract in our vol. 1, p. 9, in Halliwell's *Folio Shakespeare*, xi. 333, where the editor says "It may, however, be too much to assume that the two notices last mentioned refer to Shakespeare's play," inasmuch as there were other plays on the same king—*The True Tragedie of Richard the Third*, 1594, and that of Henslowe's Company about 1599, with Banister in it, and perhaps alluded to in "A New Booke of Mistakes, or Bulls with Tales, and Bulls without Tales, but no lyes by any meanes," 1637. "As late as the year 1654, Gayton speaks of a play of Richard the Third in which the ghost of Jane Shore is introduced"—*ib.* p. 330.—F I F



## JASPER MAYNE, 1637

Elfe, (though wee all conspir'd to make thy *Herse*  
 Our *Worles*) so that 't had beene but one great *Verse*,  
 Though the *Priest* had translated for that time  
 The *Liturgy*, and buried thee in *Rime*,  
 So that in *Meeter* wee had heard it said,  
*Poetique dust* is to *Poetique* laid  
 And though that *dust* being *Shakspears*, thou might'ft have  
 Not his *roome*, but the *Poet* for thy *grave*,  
 So that, as thou didst *Prince of Numlers* dye  
 And live, so now thou mightst in *Numlers* lie,  
 Twere fraile *solemnitie*, *Verses* on *Thee*  
 And not like *thine*, would but kind *Libels* be,

\* \* \* \* \*

Who without *Latine helps* had'ft beene as *rare*  
 As *Beaumont*, *Fletcher*, or as *Shakespeare* were  
 And like *them*, from thy *native Stock* could'ft say,  
*Poets* and *Kings* are not *lone* every day

*Jonsonus Virbius* or, *The Memorie of Ben Jonson reviv'd by*  
*the Friends of the Muses* 1638 pp 29, 33 [410]

[There are two copies of this little book in the British Museum, professing to be of the same impression and apparently agreeing in all particulars, save that in only one of them is the signature I Mayne found to the verses whence the above extract is taken. The book was entered on the Stationers' Register, 3 Feb 1637 L 1 S.]

It is the author of this finger counting doggerel who is credited by some with the splendid elegy on Shakespeare, which we have given on page 319. We had some compunction in reproducing Mayne's trashy verses at all and the italics in these extracts from Jonsonus Virbius could have had no possible meaning: it was a fantastical trick of the time. See, for instances, Sir Roger L'Estiange's lines prefixed to Beaumont and Fletcher's *Works*, 1647: those of Alexander Brome on Richard Brome, in the *Five New Plays*, 1653: and the first edition, 1682, of Dryden's *Religio Laici*.

## OWEN FELTHAM, 1637

So in our *Hulcyon* dayes, we have had now  
*Wits*, to which, all that after come, must *bow*.  
 And should the Stage compose her felte a Crowne  
 Of all those *wits*, which hitherto sh'as knowne  
 Though there be many that about her brow  
 Like sparkling stones, might a quick lustre throw  
 Yet *Shakespeare*, *Beaumont*, *Johnson*, these three shall  
 Make up the Jem in the point Verticall  
 And now since JOHNSONS gone, we well may say,  
 The Stage hath seene her glory and decay

*Jonsonus Vvrbus* 1638 pp 42, 43 [4to]

C M I

## RICHARD WEST, 1637

*Shakespeare* may make *griefe* merry, *Beaumonts* stile  
 Ravish and melt anger into a smile,  
 In winter *nights*, or after *meales* they be,  
 I must confesse very good companie  
 But *thou* exact'st our best houres indutrie, [Jonson]  
 Wee may read *them*, we ought to studie *thee*

*Jonsonus Umbius* 1638 p 56 [4to]

---

West was probably thinking of *A Winter's Tale* "A sad tale's best for winter," II I, and "Upon a barren mountain, and still winter," III 2  
 C M I

## II RAMSAY, 1637.

What are his faul's (O Envy !) that you speake [Jonson's faults]  
 English at Court, the learned Stage acts Greeke  
 That Latine Hee reduc'd, and could command  
 That which your *Shakespeare* scarce could understand ?

*Jonsonus Virbuis* 1638 p 60 [4to]

---

"Faul," for *fault*, occurs in *The Merry Wives of Windsor*, 1 1,—“the faul is in the 'ort dissolutely” [Dyce's Shakspeare, 1866, Vol I, p 351 The Cambridge edition and the folio of 1623 have “fall ”] In the mention of Jonson's command of Latin, Ramsay is probably thinking of his reflection on Shakespeare's “small Latin and less Greeke” C M I

## SHAKERLEY MARMION, 1637

You much diffemble, or you have forgot  
His forme, and function, or you know them not

A Morall Poem, / Intituled the Legend of / Cypid / and  
Psyche / Or Cypid and his / *Mistris* / *Written by*  
*Shackerley Marmion, Gent* / London, / Printed  
by *N* and *I* *Oles*, and are to be sold by / *H*  
*Sheppard*, at his shop in *Chancery lane* neere / Serjants  
Inne, at the Bible 1637 / sign E 4

Now if this uncouth life, and solitude  
Please you, then follow it, and be still stew'd  
In the ranke lust of a lascivious worme

sign E 4, back

[“imitates a passage in *Hamlet*, Act III sc iv, and bears the trace of  
another (?) in Act II sc ii ll 582, 583” See Appendix B]

Tears in his eyes, distraction in's aspect  
A broken voice, and his whole function suiting  
With forms to his conceit

*Hamlet*, II ii 528 530

Nay, but to live  
In the rank sweat of an enseamed bed,  
Stew'd in corruption, honeying and making love  
Over the nasty sty

*Hamlet*, III iv 91-4 Cambr

C M I

## SIR WILLIAM D'AVENANT, 1637

In Remembrance of  
Master *William Shakespeare*

## ODE

## I

Beware (delighted Poets !) when you sing  
To welcome Nature in the early Spring,  
Your num'rous Feet not tread  
The Banks of Avon, for each Flowre  
(As it nere knew a Sunne or Showre)  
Hangs there, the penfive head

## 2

Each Tree, whose thick, and spreading growth hath made,  
Rather a Night beneath the Boughs, than Shade,  
(Unwilling now to grow)  
Lookes like the Plume a Captive weares,  
Whose rifled *Falls* are steep't i' th teares  
Which from his last rage flow

## 3

The piteous River wept it selfe away  
Long since (Alas !) to such a swift decay,  
That reach the Map, and looke  
If you a River there can spie,  
And for a River your mock'd Eie,  
Will finde a shallow Brooke

*Madagascar, with other Poems* 1638 p 37. [12mo]  
(*Imprimatur* Feb 26, 1637)

In the last line of the first verse, D'Avenant seems to be recalling a line in Milton's *Lycidas*

"And cowslips wan that hang the pensive head"

The third verse is sufficient to prove that D'Avenant had an ear

The late Mr George Jabet (Eden Warwick) believed that here 'delighted' meant 'deprived of light,' and employed this instance to enforce his interpretation of 'the delighted Spirit,' in *Measure for Measure*. Dr Binsley Nicholson takes the same view of the latter (see *N & Q*, 3rd S, I, Ap 5, 1862, & 5th S, X, 1878, pp 83, 182, 303). But though, doubtless, 'delighted' means the same in these two passages, it is, in Davenant, very plainly opposed to 'pensive'. He is checking the poets in their delight, and bidding them shun the banks of Avon as being a region of sorrow which even dimmed

"The radiant looks of unbewailing flowers"

In connection with Davenant we must not omit to notice the tradition of a letter written by the King to Shakespeare

In the Advertisement to Lintott's edition of Shakespeare's *Poems*, 1709 [8vo], we read

"That most learn'd Prince, and great Patron of Learning, King James the First, was pleas'd with his own Hand to write an amicable letter to Mr Shakespeare, which Letter, tho now lost, remain'd long in the Hands of Sir William D'Avenant, as a credible Person now living can testify"

C M L.

## T TERRENT, 1637

Haud aliter nostrī præmissa in principis ortum  
 Ludicia *Chauceri*, classisq, incompta sequentium .  
 Nascenti apta parum divina hæc machina regno,  
 In nostrum servanda fuit tantæq, decebat  
 Prælusiffè Deos ævi certamina famæ ,  
 Nec geminos vates, nec Te *Shakspeare* filebo,  
 Aut quicquid sacri nostros conjecit in annos  
 Consilium Fati

*Jonsonus Virbius* 1638 p 64 [4/o |

[Terrent was educated at Christ Church Oxford, where he took the degree of Master of Arts, and was tutor of the College, according to Gilchrist (see Cunningham's edition of *Gifford's Works of Jonson* 1872 Vol III p 521) L T S]

This obscure but excellent poet writes that

"the tales of Chaucer heralded the use of our Chief (Jonson), as did also the unpolished band (of poets) who succeeded him This god-like device (the Jonsonian comedy), but little suited to (the taste of) an early age, was to be reserved for ours, and it was fitting that the gods should rehearse the contests of that age, as a preparation for so great a genius, nor will I pass over in silence the twin-bards (Beaumont and Fletcher) nor Thee *Shakspeare*, or whatever (other) sacred (name) the plan of Fate has cast upon our times "

It was in Comedy that Jonson professed to have introduced new laws that is, he brought back the rigid use of the old classic laws of unity in time and place He compliments Richard Brome, in verses prefixed to *The Northern Lasse*, 1632, on the applause he had gained

"By observation of those Comick Lawes  
 Which I, your Master, first did teach the Age "

Some years later Sir John Suckling (*Sessions of the Poets, Fragmenta Aurea*, 1646, p 7) represents Ben asserting that

"he had pug'd the stage  
 Of errors that had lasted many an age " C M I



*Anonymous About 1637*

*An Elegie on the death of that famous Writer  
and Actor, M William Shakspeare*

I dare not doe thy Memory that wrong,  
Unto our larger griefes to give a tongue,  
He onely sigh in earnest, and let fall  
My solemne teares at thy great Funerall,  
For every eye that raines a showre for thee,  
Laments thy losse in a sad Elegie  
Nor is it fit each humble Mute should have,  
Thy worth his subject, now th' art laid in grave,  
No its a flight beyond the pitch of thole,  
Whose worthles Pamphlets are not fence in Prose.  
Let learned *Johnson* sing a Dirge for thee,  
And fill our Orbe with mournfull harmony  
But we neede no Remembrancer, thy Fame  
Shall still accompany thy honoured Name,  
To all posterity, and make us be,  
Sensible of what we lost in losing thee  
Being the Ages wonder whose smooth Rhimes  
Did more reforme than lasth the looser Times  
Nature her selfe did her owne selfe admire,  
As oft as thou wert pleased to attire  
Her in her native lusture, and confesse,  
Thy dressing was her chiefeest comlineffe  
How can we then forget thee, when the age  
Her chiefeest Tutor, and the widdowed Stage

Her onely favorite in thee hath loft,  
 And Natures selfe what she did bragge of most  
 Sleepe then rich soule of numbers, whilst poore we  
 Enjoy the profits of thy Legacie ,  
 And thinke it happinesse enough we have,  
 So much of thee redeemed from the grave,  
 As may suffice to enlighten future times,  
 With the bright lustre of thy matchlesse Rhimes

*Appended to Shakespeare's Poems* 1640  
*Sign L [12mo]*

---

This is a creditable copy of verses, reminding one of Ben Jonson The  
 line

“Let learned *Jonson* sing a Duge for thee,”

proved that they were written in Jonson's lifetime and he died 1637  
 The best lines in it, “Nature herself,” &c, closely resemble a couplet in  
 Ben's elegy

“Nature herself was proud of his designs,  
 And joy'd to weare the dressing of his lines” C M I

## THOMAS CAREW, BEF 1638

*Shep[herd]*

See Love the blushes of the morne appeare  
Sweet, I must stay no longer here

*Nymph*

Those streakes of doubtfull light usher not day,  
But shewe my sunne must set,  
The yellow planet and the gray  
Dawne shall attend thee on thy way .  
Shepherd, arise,

The sun betrayes us else to spies

*Shep.*

Harke! *Ny* Aye me! stay *Shep* For ever? *Ny* No, arise,  
Wee must be gone

Poems / By / Thomas Carew / Esquire /  
London 1640 A Pastorall Dialogue  
p 77 (ed W C Hazlitt, Roxb Libr 1870,  
p 58)

"This Pastoral Dialogue seems to be entirely an Imitation of the Scene between *Romeo* and *Juliet*, Act iii Sc 7 The time, the persons, the sentiments, the expressions, are the same"—T Davies *Carew's Poems, Songs, and Sonnets*, 1772, p 67 8, n (with 3 of the following lines) —

*Rom* look, love, what envious streaks  
Do lace the severing clouds in yonder east  
I must be gone and live, or stay and die  
*Ful* Yon light is not day-light, I know it, I  
It is some meteor that the sun exhales,  
To be to thee this night a torch bearer,  
And light thee on thy way to Mantua

11

*Rom* I am content let's talk, it is not day  
*Ful* It is, it is hie hence, be gone, away!  
O, now be gone, more light and light it grows

Noted in Appendix B F J F

## 1638

[Five Songs from the *Tempest* are in a little (? 12mo) paper MS, Egerton 2421 (dated 1638), in the British Museum, bought of "J Harvey, 8 Dec 1877" The 46 leaves of the volume contain epigrams and poems from Dr Donne and other writers, some printed, others seemingly unprinted On the first page are the following lines—

"To the reader of this booke  
Kind courteous reader looke not to behold  
Here Indian iewells set in [r]inges of gold,  
O! swanlike Musicke in assorted straines,  
or the rare issue of inspiring braines,<sup>1</sup>  
No Orphan<sup>2</sup> aeries or Amphions laies  
Neither Orion nor yet Lucius swaies  
These rurall sonnets made for mirth & sport  
Fitting the Vulgar, not the wiser sort,  
But yet Kind Reader, if yu please to looke [y<sup>u</sup>=thou]  
Within the couert of this idle booke,  
I hen turne not critique, least thy iudgment be  
By nicer wits brought into obloquie  
This booke is like a gaiden in w<sup>ch</sup> growes  
Herbes good and brd he that the goodnesse knows  
May freely gather, and the bad he may  
Vse at his leasure, or else cast away  
Be not too cruell, then, in thine election,  
But please thou thine, thou pleasest mine affection ']

[leaf 6, Songs  
lack]

[out of]

Shakespeare

&c

—  
I  
—

The

Tempest

Ariel.

[leg.] Full fadome 5 thy father lies

<sup>1</sup> The writer's opinion of Shakspeare was evidently not a high one

<sup>2</sup> Orphean, of Orpheus

[*ends*] Seanymphes hourelly ring his knell  
                     Burthen—ding dong &c  
                     Hearke now I heare them ding, dong, bell

---

 2
 

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Ibid

Stephano

[*leg*] The master y<sup>e</sup> Swabber y<sup>e</sup> Botefwaite & I  
 [*ends*] Then to sea boyes & let her go hange  
                     Then to sea &c

---

 3
 

---

Ib

Caliban

[*leg*] No more dams Ile make for fill.  
 [*ends*] Ban Ban Cacalyban  
                     Has a new master get a new man.

[*leaf 7, headed "Songes"*]      

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4

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Ibid

Juno

[*beg*] Honor, riches, marriage, blessing,  
 [*ends*] Ceres blessings fo bie on you

---

 5
 

---

Ibid.

Ariel

[*beg*] Where y<sup>e</sup> bee fucks there fuck I  
 [*ends*] Vnder y<sup>e</sup> bloffome y<sup>e</sup> hanges on y<sup>e</sup> bowe

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 6
 

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[*No more given* The reference to Shakspeare's songs in this MS is in the Additional MSS' Catalogue, Brit Mus — F. J. Furnivall]

## HENRY ADAMSON, 1638

Forteviot Right over to *Forteviot* did we hy,  
 And there the ruin d castle did we spy  
 K Malcolme Of *Malcolme Kenmore*, whom *Mackduff*, then *Thane*,  
 Kenmore Of *Fife*, (so cald) from *England* brought againe,  
 And hercelie did persue tyrant *Makbeth*,  
 Uurper of the Crowne, even to the death  
 These castles iunes when we did confidei,  
 We saw that wasting time makes all things wither

*The Muses Threnodie, / or, / Murtherfull Mournings, on the death / of Master Gall / Containing varietie of pleasant Poeticall descriptions, historicall narrations and divine observations, with the / most remarkable antiquities of Scot / land, especially at Perth / By Mr H Adamson / Hoiat in Aite / Omne tulit punctum, qui miscuit utile dulci / Printed at Edinburgh in King James College, / by George Anderson, 1638 The eight Muse, p 82*

Neere this we did perceave where proud *Makbeth*,  
 Makbeths castle on Dunfinnen hill Who to the furies did his soul bequeath,  
 His castle mounted on *Dunfinnen* hill,  
 Causing the mightiest peeres obey his will,  
 And bow their necks to build his *Babylon*  
 Who had this strange response, that none should catch him  
 'That borne was of a woman, or should match him  
 Nor any horse should overtake him there, [p 85]  
 But yet his sprite deceav'd him by a mare,  
 And by a man was not of woman borne  
 Makdud For brave *Makduff* was from his mother shorne  
 Up to *Dunfinnen's* top then did we clim,  
 With panting heart, weak loynes and wearied limme

*Ibid p 84*

Quoted, —(2) before (1), and with no dots . . . at the omissions, in  
 J O. Hill -P's *Cursory Memoranda on Makbeth*, pp 7-8 F J F

## JAMES MERVYN, 1638

There are some men doe hold, there is a place  
 Cal'd *Limbus Patrum*, if such have the grace  
 To wave that Schisme, and Poetarum said [*vice Patrum*]  
 They of that faith had me a member made,  
 That *Limbus* I could have beleev'd thy braine  
 Where *Beaumont*, *Fletcher*, *Shakespeare*, & a traine  
 Of glorious Poets in their active heate  
 Move in that Orbe, as in their former seate  
 When thou began'st to give thy Master life,  
 Me thought I saw them all, with friendly strife  
 Each casting in his dose, *Beaumont* his weight,  
*Shakespeare* his mirth, and *Fletcher* his conceit,  
 With many more ingredients, with thy skill  
 So sweetely tempered, that the envious quill  
 And tongue of Criticks must both write and say,  
 They never yet beheld a smooother Play

*Lines prefixed to The Royall Master, a play by*  
*James Shirley 1638 Sen B 2 [4to]*  
 C M I

## WILLIAM CHILLINGWORTH, 1638

So that as a foolish fellow who gave a Knight the Lye, desiring withall leave of him to set his Knighthood aside, was answered by him, that he would not suffer any thing to be set aside that belonged unto him So might we justly take it amisse, that conceiving as you doe ignorance and repentance such necessary things for us, you are not more willing to confider us with them, then without them

*The Religion of Protestants a Safe Way to Salvation, &c*  
*Chap 1 Part 1 § 5 p 33 1638 [Fo]*

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Chillingworth refers to 2 *Henry IV*, 1, 2, where the Chief Justice's attendant says,

"I pray you Sir, then set your knighthood and your soldiership aside, and give me leave to tell you, you lie in your throat," &c, to which Falstaff replies, "I give thee leave to tell me so! I lay aside that which grows to me!" &c C M I



## T[HOMAS] R[ANDOLPH ?] 1638

*Corn* *Venerem* etiam & *Adonidem*, petulantem satis Librum  
 In sinu portat, eoque multò peritior evasit  
 Quàm probæ neceſſe eſt fed iſta parum movent,  
 Eduxi, nec vanâ lactavi ſpe, ut ſpero  
 Eludere diſcat, aut pereat

*Cornelianum Dolum*, 1638 [12mo] *Act I, ſc v, p 22*

[Douce has ingeniously conjectured that T R is Thomas Randolph, and the initials and the words on the title page "*Auctore*, T R ingenioſiſſimo hujus ævi *HELICONIO*" support his conjecture But there are ſome things againſt it Cornelius is here ſpeaking of one of his illegitimate daughteirs, of whoſe tendencies and taſtes he does not give a very favourable account B N ]

[Cornelius here ſays,

"She carries in her boſom too a rather wanton book (called) *Venus and Adonis*, and through it has become much more knowing than is meet for an honeſt girl ! But theſe things move me little, I have brought her up, and not deluded her, I hope, with vain expectations Let her learn to behave better, or periſh"

This is a particular inſtance of what John Johnson, *Academy of Love*, 1641 (ſee after, p 471), ſays was the general practice C M I ]

[Mr Roberts points out another reference to the habit in *The Engliſh Gentleman*, by Richard Brathwait, 1630 (4to, p 28) —

"But alas, to what height of licentious libertie are theſe corrupte timergrowne ? When that *Sex*, where Modesty ſhould claime a native prerogative, gives way to foment of expoſed looſeneſſe, by not only attending to the wanton diſcourſe of immodest Loveis, but carying about them (even in their naked Boſomes, where chaſteſt deſires ſhould only lodge) the amorous toyes of *Venus and Adonis* which Poem, with others of like nature, they heare with ſuch attention, peruſe with ſuch devotion, and retaine with ſuch delectation, as no ſubject can equally reliſh their unſeaſoned palate, like thoſe lighter diſcourſes" L T S ]

# RICHARD BROME, 1638

These lads can act the Emperors lives all over,  
 And Shakespeares Chronicled histories, to boot,  
 And were that *Cæsar*, or that English Earle  
 That lov'd a Play and Player so well now living,  
 I would not be out-vyed in my delights

*Antipodes* 1640 Sign C 2 [4to,  
 ("Acted in the year 1638")

C M 1

## JOHN CLARKE, 1639

*Thought is free* (p 63)

*A trout hamlet with foure legs  
An honest man and a good  
lowler*

*Fat paunches make leane pates  
and groſſer bits enrich the ribs,  
but bankrupt quite the wits*

*Soterichi lecti* (p 71)

*Non licet affe mihi qui me non  
affe licetur* (p 72)

*Pinguis venter non gignit fen-  
fum tenuem* (p 135)

*Panæmologia | Anglo-latina, | in usum Scholarum concin nata, | or |  
Proverbs | English, and Latine, methodically disposed according to the  
Common-place | heads, in ERASMUS his | Adages | Very use-full and  
delightfull for all sorts | of men, on all occasions | More especially  
profitable for Scholars | for the attaining Elegancie, sublimtie, and |  
varietie of the best expressions | London, | Imprinted by Felix  
Kynngston for Robert | Mylbourne, and are to be sold at the signe  
of | the Unicorne neere Fleet bridge 1639*

'*The Epistle to the Reader*' is signed '*John Clarke*'. He was Master of the Grammar-School at Hull, and wrote several school-books. The present one is not in the British Museum. Mr Reynell of Foide House, Putney, the owner of the old stand glass from Charlecote House, has kindly lent me his copy. Clarke says "I have gleaned and gathered these *Proverbs* out of all writers, I could read or meet withall, and have used herein the help of sundry scholars, and worthy friends over and beside my owne observation of many golden proverbs, dropping now and then out of *vulgar* mouthes *in à de plebe*" His book, he says, "hath lien by me now these *eight* yeares, and been so long in *ſerui* now 'tis thine (if thou please in *facto*, for to the *Pieſſe* I manu mise it, *nonum ut prematur in annum*)"

That Shakspeare was one of the writers from whom Clarke or his helpers had gleaned and gathered, seems clear "*Thought is free*" may well be Stephano's, in *The Tempest*, III ii 132,<sup>1</sup> while the 'honest man and good bowler' may be Costard's "*an honest man and a very good bowler*," in *Love's Labours Lost*, V ii 585-8, which play, in its lines 26-7 of Act I sc 1 also gave Clarke its couplet

"Fat paunches have lean pates, and dainty bits  
Make rich the ribs, but bankrupt quite the wits"

<sup>1</sup> '*A moone-calf, or wind-egge* | *Menia columna*'—Clarke, p 70

Mr J P Collier was the first to print the 2nd and 4th of the quotations above, in his *Farther Particulars regarding Shakespeare and his Works*, London, T Rodd, 1839, p 68, and on the *hamlet* one he remarks—"But there is one saying, where Hamlet is named, which I cannot understand, it is this

"A trout, Hamlet, with four legs"—p 71

Can it have any reference to the scene between Hamlet and Polonius (Act III Sc ii [1 394-9]), where the latter humours the prince by saying that a cloud is like a camel, a weasel, or a whale? Has it been some absurd interpolation of the players, substituting "trout" for "whale?" is it from the older *Hamlet*, or has it nothing whatever to do with either play?"<sup>1</sup>

Before trying to give an answer to these questions, one has first to ask, What does '*Soterici lecti*' mean?

Our member, the Rev W A Harrison, of St Ann's Vicarage, answers, by Forcellini's help<sup>2</sup>—

"The phrase '*Soterici lecti*' is found in Aulus Gellius (xii 2, § 5, Delph Ed) He is quoting as 'a joke' of Seneca's an opinion that he expresses on some verses of the poet Ennius 'Qui hujuscemodi, inquit [Seneca] versus amant, liqueat tibi eosdem admirari et "*Soterici lectos*" Dignus sane Seneca videatur lectione se studio adolescentium qui honorem coloremque veteris orationis Soterici lectis comparant, quasi minimæ scilicet gratiæ, et relictis jam contemptisque"

"He who can admire the verses of Ennius, is capable even of admiring the couches of Sotericus"

The Scholast says that Sotericus was a coarse, clumsy workman, who made and carved couches in such a rude, unfinished style, that the phrase "like Sotericus's couches" came to be applied to anything clumsy and rough, or to bad art generally "Hæc locutio (i e Soterici lecti) in vulgarem jocum abiit de re vili"

As then the Latin was applied to *res viles*, and Clarke puts his proverb into his section "*Contemptus & vilis*" (p 68),<sup>3</sup> so was the English *trout* employd, says Mr Hessels Maria uses the word for Malvolio (*Twelfth*

<sup>1</sup> Mr H P quotes this passage from Collier, in his *Mem on Hamlet*, p 21, and agrees with Dr Ingleby that 'it is in all probability taken from the older play of Hamlet'

<sup>2</sup> "Sotericus, gen —ci m, artifex lignarius valde rudis, unde Soterici lectus ponitur pro impolito, et nulla arte facto" And he quotes Seneca [as above] Erasmus conjectures that Sotericus was some workman whose productions were very primitive and rude Afterwards, of course, it became a proverb —J H HESSELS

<sup>3</sup> The 2 sentences before, are, "*Goe shake your eares I le not foule my fingers with him*," the 2 after, "*I le not medle with him hot or cold A rogues ward-robe is harbour for a louse*"

*Night*, II v 25 6) coming to be foold, "here comes the *trout* that must be caught with tickling," and Latham's Johnson follows up this quotation by two others "This [*the trout*] is in some kinde a foolish fish, and an embleme of one who loves to be flattered for when he is once in his hold, you may take him with your hands by tickling, rubbing, or clawing him under the bellie — Swan, *Speculum Mundi*, 1635, ch viii § 1, p 389 Leave off your tickling of young heirs like *trouts* — Beaumont and Fletcher" <sup>1</sup>

Granting then that there is a sneer in the words, and that they are spoken to Hamlet of some third person, I would make them, if they were used in Shakspeare's play,<sup>2</sup> a bit of gag in the mouth of the man who playd Horatio shortly before 1639, and I would apply them to Hamlet's "water-fly . beast . and cough spacious in the possession of dirt" (V ii 84 90), even Osric, and either put them in after the words last cited, or add them to one of Horatio's like remarks on the 'beast' — "His puiſe is empty already, all's golden words are spent" (I 136-7), "This lapwing runs away with the shell on his head" Or they might follow Osric's "The carriages, sir, are the hangers," I 164 (Possibly they might have been used of the Grave digger, in answer to Hamlet's "Hast this fellow no feeling of his business, that he sings at grave making?")

Of Clarke's other saws, "All shall be well, and Jack shall have Jill," p 63, is hardly Puck's "Jack shall have Jill / Nought shall go ill" *Mids N Dr* III ii 461-2, and under "*Magnifica Promissa*," p 193, "*Court holy water* / Incantatione quavis efficacious" is probably not from *Lea*, III ii 10, as "He must have a long spoon that will eate with the Devill," p 127, dates from before Diomio of Syracuse, *Errors*, IV iii 64, and "It's merry i' th' hall when beards wag all," from before 2 *Hen IV*, &c, &c <sup>3</sup>

Mr Collier says of Clarke's book "Farther on (p 192) we have "Fat paunches and leane pates" <sup>4</sup> In the same volume we have "Much ado about

<sup>1</sup> Compare too, in Fletcher's *Rule a Wife and have a Wife* (licenst Oct 19, 1624, pr 1640), Act II sc iv (B & F's Works, ed Dyce, 1845, vol ix, p 419), Estefania's

What, dost thou think I fish without a bait, wench?  
*I bob for fools* he is mine own, I have him  
 I told thee what would tickle him like a *trout*,  
 And as I cast it, so I caught him daintily,  
 And all he has, I have stow'd at my devotion

<sup>2</sup> I don't take to the notion of their being part of the old play, because of the late date at which they were used Surely all trace of the old *Hamlet* had disappeared from the currency by 1639

<sup>3</sup> "Much water goes by th' milne, that the milner knowes not off," is before *Tit Andron* II i 85

<sup>4</sup> "Pinguis venter, macer intellectus"

nothing,"<sup>1</sup> "All's well that ends well"<sup>2</sup>, and "To take your ease in your inn,"<sup>3</sup> which were proverbial long before the time of Shakespere'

On p 34 of the *Paræmiologia* is an illustration of Buckingham's 'Tremble and start at wagging of a straw,' *Rich III*, III v 7 —

<i>Angry at the wagging of a straw</i>	Nè move festucam, A lasso rixu quæritur
--	--

<sup>1</sup> p 51, "You make much adoë about nothing | Quid de pusillis magna procœmia?"

<sup>2</sup> p 117, "Finis non pugna coronat"

<sup>3</sup> The earliest use I know is ab 1536, and is given in my Thynne's *Animadversions*, p 77 F | F

## G RIVERS, 1639.

"They, as frolick as youth, and wine that made them so, unlock  
the treasures of their hearts, their Wives, and their beauties to  
the admiration of unsound eares "

*Henriæ*, pp 45-46 [Shakspeare's *Lucrece*, l 16 ]

" *Tarquinn* divided between astonishment & rage, that *Collatine*  
his servant, should be his Sovereigne in happinesse mounted  
upon the wings of lust and fury, flies to *Rome*."

p 46 [Sh, l 2, and ll 41 42 ]

" shee affrighted at the sword and blasted by the light that lust  
gave life to, trembling like a prey with more horreur then atten-  
tion, hears him thus bespeak her "

p 47 [cf Sh, ll 442—460 ]

This night I must enjoy thee *Lucrecia*,

p 48 [Sh, l 512 ]

The sin unknown is unacted,

p 49 [Sh, l 527 ]

In *Tarquines* shape I entertain'd you, wrong not the Prince  
so farre, as to prostrate his fame to so inglorious an action

p 50 [Sh, l. 596 ]

First they saw her face stand in that amazed silence, that they  
could read, not heare the full contents of sorrow.

p 52-3 [Sh, ll 590—596 ]

her soule too pure for her bodie, disclogg'd it selfe of clay, and  
broke the vault of mortaltie.

p 56 [?]

now when the brother of death had fummon'd to still mufick  
all but foule ravishers, theeves, and cares,

p 61 [Sh, l 126]

The / Heroinæ / Or / The lives / of / Arria, / Paulina, /  
Lucrecia, / Dido, / Theutilla, / Cypriana, / Areta  
phila / *London*, / Printed by *R Bishop* for *John*  
*Colby*, / and are to be sold at his Shop under the /  
Kings head Tavern, at Chancery-/lane end in Fleet-  
street 1639 /

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There may be other bits from Shakspeare in the *Heroinæ*. This interesting little book is dedicated to the *Lady Dorothy Sydney*, Waller's 'Sacharissa,' and is written by G Rivers, almost certainly one of the brothers Rivers of whom one is addressed by Milton in his line, long a crux in the *Vacation Exercise*,

"*Rivers arise!*"

E DOWDEN



## R[OBERT] C[HAMBERLAIN], 1639

One asked another what Shakespeares works were worth, all being bound together He answered, not a farthing Not worth a faithing<sup>1</sup> said he, why fo? He answered that his plays were worth a great deale of mony, but he never heard, that his works were worth any thing at all

*Conceits, Clinches, Flashes, and Whimzies Newly studied, with some Collections, but those never published before in this kinde* 1639 [Reprinted by J O Halliwell, 1860, p 30, also in Hazlitt's *Shakespeare Fest Books*, Third volume, last article 1864 p 49]

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[Since Mr Hazlitt reprinted the "Conceits," he has found that there was a second edition printed under the title of "Jocabella, or a Cabinet of Conceits, whereunto are added Epigrams and other Poems" in 1640, and has accordingly placed the two books together under the name of Robert Chamberlaine in his "Hand book," 1867

The "conceit" recalls that which Sir John Suckling puts into the mouth of "good old Ben" Jonson (see note, after, p 457) I. T. S.]

## THOMAS BANCROFT, 1639

To *Shakespeare*

Thy Muses sugred dainties seeme to us  
 Like the fam'd Apples of old *Tantalus*  
 For we (admiring) see and heare thy straines,  
 But none I see or heare, those sweets attaines

To *the same*

Thou hast so us'd thy *Pen*, (or *shocke thy Speare*)  
 That Poets startle, nor thy wit come neare

*Two Booke of Epigrammes, and Epitaphs*  
 1639 [4to] Nos 118 and 119

C M I

*Anonymous, 1639*

*To Mr William Shake-spear*

*Shake-speare*, we must be silent in thy praise,  
 Cause our encomion's will but blast thy Bayes,  
 Which envy could not, that thou didst so well,  
 Let thine own histories prove thy Chronicle

*Watts Recreations Selected from the finest Fancies  
 of Moderne Muses With A Thousand out-  
 Landish Proverbs Epigram 25 1640  
 (Imprimatur 1639) C M 1*

## 'WITS RECREATIONS,' 1639

121 *B J answer to a thiefe budding him stand.*

Fly villaine hence or be thy coate of Steele,  
 Ile make thy heart, my brazen bullet feele,  
 And send that thrice as thievish soul of thine,  
 To hell, to weare the Devils Valentine

122 *The Theefe's replie*

Art thou great *Ben* ? or the revived ghost  
 Of famous *Shake-spear* ? or fom drunken host ?  
 Who being tipsie with thy muddy beer,  
 Dost think thy rimes shall daunt my soul with fear [?]  
 Nay know base slave, that I am one of thole,  
 Can take a purse aswell [so] in verse as prose,  
 And when th'art dead, write this upon thy herse,  
 Here lies a Poet that was robb'd in verse

*Wits | Recreations | Selected from | the finest Fancies | of  
 Moderne Muses | London Printed for Humph  
 Blunden at y<sup>e</sup> Castle in Corn-hill 1640*

[Sigs D 2 b, D 3 ]

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[This is a good version of a fairly common piece It occurs also in the MS Commonplace Book in the Diocesan Registry of Worcester See John Pryce, 1676 The allusion was noted by Brinsley Nicholson in *Notes and Queries*, 7th Series, XII, Nov 28, 1891, p 426 M ]

## SAM PICKE, 1639

*Of womens Metamorphosis, according to the time and place.*

SOME women are in Churches Saints or more,  
 Angels abroad, at home too like the Devill,  
 At windowes Syrens, Parrots at the dore,  
 And in their gardens Goates, or more uncivill  
 And Tradesmen that nere match till they have much,  
 In deadly danger are to meet with fuch

*Festum Voluptatis, / Or the / Banquet / of / Pleasure / .*  
*By S[am] P[icke] Gent / London p 40*

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[This I take to be an imitation of Iago's speech, *Othello*, II 1 109 12

Come on, come on, you are pictures out of doors,  
 Bells in your parlours, wild-cats in your kitchens,  
 Saints in your injuries, devils being offended,  
 Players in your housewifery, and housewives in your beds

M ]

MRS ANN MERRICKE, *January 21, 1639*

Faire Mrs Lydall,

for truelie I endeavor as much, to looke well by night, as by daye, in the houle or a-broad and (for I dare tell you any thing) I constantly dresse my selfe by my glasse, when I goe to bed, leaft shu'd a gentleman presse in my Chamber in the morneing (and gentlemen you knowe sometymes will bee uncivill) I shu'd appeare to him, though not ill favoured, yet lesse pleafeing I cu'd with my selfe with you, to ease you of this trouble, and with-all to see the Alchymist, which I heare this tearme is revis'd, and the newe playe a freind of mine sent to Mr John Sucklyn, and Tom Carew (the best witts of the time) to correct, but for want of these gentile recreationes, I must content my selfe here, with the studie of Shackspeare, and the historie of woemen, All my countrie librarie

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[From the MS in the Record Office Mrs Stopes and Mr E F Bates kindly gave me the reference to the above letter, printed in the Calendar of State Papers, Domestic Series, 1638-9 An extract of the letter is printed in Mrs Alec Tweedie's *Hyde Park, its History and Romance*, 1908 M ]

## HENRY GLAPTHORNE, 1639—40.

Actus Quintus, Scena prima

\* \* \*

*Buf*[*te*] Well said neighbours,  
 Y'are chatting wisely o're your Bills and Lanthorns,  
 As becomes Watch-men of discretion pray you  
 Let's have no wit amongst you no discourse  
 O' the Common-wealth, I need not neighbours give you  
 Your charge to night onely for fashion sake.  
 Draw neare and be attentive

3 *Men* I have edified  
 More by your charge I promise you, than by  
 Many a mornings exercise.

*Buf* First then,  
 You shall be sure to keep the peace, that is,  
 If any quarrell, be ith' streets, sit still, and keepe  
 Your rusty Bills from blood-shed, and as't began  
 So let it end onely your zeales may with  
 The Devill part them

1 *Wat*[*ch*] Forward Mr Conftable,

*Buf* Next, if a thiefe chance to passe through your watch,  
 Let him depart in peace, for should you stay him,  
 To purchase his redemption he'll impart  
 Some of his stolne goods, and you're apt to take them,  
 Which makes you accessary to his theft,  
 [sig H] And so fit food for Tiburne.

*Men* Good advise,  
 I promise you, if we have grace to follow it  
*Buf* Next if a drunkard or a man disguised,

Desire to passe the gate, by all means open't,  
 You'l run your selves into th' premunire,  
 For your authority fetches but to men,  
 And they are beafts by statute

1 *Wat* Such as we are,  
 Horn'd beafts he means

*Buf* How's that, you carry lanthornes,  
 Thou hast wit, and Ile reward't, there's foure tokens  
 To buy the cheefe next for the female creatures,  
 Which the feverer officers ith' fuburbs  
 Terme girles, or wenches, let them passe without  
 Examining where they been or taking from them  
 A single taken laffe good foules, they get  
 Their mony hard, with labours of their bodies,  
 And to exact on those were even extortion  
 Beyond a brokers

*Men* Yet they doe't  
 Without the City, I have heard a brewer,  
 Being one yeare in office, got as much from these  
 Good foules as bought him a new maff-fat,  
 And mended all his coolers

*Buf* How's that? we are bidden  
 Not to take ill examples, for your selves you have  
 Free leave for th' good oth' common wealth to  
 Sleepe after eleven meane time you may play at  
 Tray trip, or cockall for blacke puddings,  
 So now your charge is finish'd.

*Wat in a Constable by Henry Glapthorne, 1640, sigs G 4 b, H*

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[Reprinted in Pearson's edition of Glapthorne, 1874, vol 1, 226-7 The scene is in imitation of Dogberry's Watch scene in *Much Ado* M ]



## ANON 1640 (? 1628)

*The Gluttons Speech*

A Chaire, a Chaire, sweet Maſter Jew, a Chaire All that I ſay, is this, I'me a fat man it has been a Weſt-Indian voyage for me to come reeking hither, A Kitchin-ſtuffe-wench might pick up a living, by following me, for the fat which I looſe in ſtraddling I doe not live by the ſweat of my brows, but am almoſt dead with ſweating, I eate much, but can talke little, *Sir John Old-castle* was my greatgrandfathers fathers Uncle, I come of a huge kindred, And of you deſire to learne, whether my Fortune be to die a yeere, or two, hence, or to grow bigger, if I continue as I doe in feeding, (for, my victuals I cannot leave ) Say, ſay, mercifull Jew, what ſhall become of me.

*The Wandering-Jew, | Telling | Fortunes | to | Engliſh-men, | [Woodcut] London, | Printed by Iohn Raworth, for Nathaniel Butter. 1640 4to (4°, A 14 Art 1, p 38 Reprinted in Halliwell's Books of Characters, 1857, p 42*

Sir John Old castle was Shakſpere's firſt name for Falſtaff (below, p 510, &c ), and this paſſage evidently alludes to him by it The paſſage (now re-read with the original by Mr Parker) is quoted by Reed (*Variorum Shakſpere*, xvi 418) and in Mr Halliwell's *Character of Sir John Falſtaff*, 1841, p 26 7, without reference to Reed —F J F

The Preface is ſigned "Thy wandring friend Gad Ben-arod, Ben Baalam Ben-Ahumuth, Ben-Baal, Ben-Gog, Ben-Magog "

The British Muſeum copy has a MS note by E Malone "This tract

must have been written before 1630, for in p 52 Spinola and Tilly are spoken of as living Spinola died in 1630, and Tilly in 1632 <sup>1</sup>

"In p 39 'this plentiful year' is mentioned <sup>2</sup> I believe therefore it was written in 1628, the most plentiful year between 1620 and 1640 Wheat was in that year sold in Windsor Market for 28s a qr, and elsewhere in England probably for 22s "

Passages referred to by Malone above

<sup>1</sup> p 52 [The Banckrupts speech] "to be call'd a weathy Citizen, is my minde, as great an honour as to bee call'd *Bethlem-Gabor*, or Spinola, or Tilley, they fight for glory, (and we Citizens striue for Riches)

Bethlen Gabor, i e Gabriel Bethlen, Prince of Transylvania, died 15 Nov 1629,

John Tzerclaes, Count of Tilly, died 30 Apr 1632,

Marquis Ambrosio de Spinola died 25 Sep 1630 "

<sup>2</sup> p 39 [The Glutton's Fortune] "Pray for a Famine, for if that Surgeon cannot worke upon your body, and eate away the proud flesh, such a plentifull yeere as this, must put you to the charge of a longer girdle "

P A IYONS

## LEWIS SHARPE, 1640.

*Pup[illus]* Tis wonderfull provocative, believe me sure  
 it came out of *Ovids Ars Amandi* oh for the book of *Venus*  
 and *Adonis*, to court my Mistris by I cou'd dye, I cou'd dye in  
 the *Eli-xi-um* of her Armes no sweets to those of Love

*The | Noble | Stranger | As it was acted at the Private*  
*House in | Salisbury Court, by her Maesties | Servants |*  
*The Author, L[ewis] S[harpe] | Imprinted at London by*  
*I O for James Becket 1640, sig G 3*

The following song in the same play (sig H 3 b) is said to be a  
 metrical imitation of "Take, O ! take those lips away,"—

*C* Harme, oh charme, thou god of sleep,  
 Her faire eyes, that waking mourne;  
 Frightfull visions from her keep,  
 Such as are by sorrowes borne •  
 But let all the sweets that may  
 Wait on rest, her thoughts obey.  
 Flye oh flye, thou god of love,  
 To that breast thy dart did wound,  
 Draw thy shaft, the smart remove,  
 Let her wonted joyes be found :  
 Raise up pleasure to a flood,  
 Never ebbing, new joyes bud

At sig G 3 b is the following interesting dialogue on the theatre

*Mer[cutio, A Poet,]* How doe you find yourselfe affected  
 now ?

*Pup[illus]* Oh that I were in a Play-houſe—I wou'd tell the whole Audience of their pittfull, Hereticall, Criticall humours—Let a man, ſtriving to enrich his labours, make himſelfe as poore as a broken Citizen, that dares not ſo much as ſhew the tips on's Hornes, yet will theſe people crye it downe, they know not why One loves high language, though he underſtands it not, another whats obſcæne, to move the blood, not ſpleene a third, whoſe wit lyes all in his gall, muſt have a Satyre a fourth man all ridiculous and the fiſt man not knowing what to have, grounds his opinion on the next man ith' formall Ruffe, and ſo many heads ſo many ſeverall humours, and yet the poor Poet muſt find waies to pleaſe 'hem all

*Mer* It workes ſtrangely

*Pup* But when they ſhal come to feed on the Offalls of wit, have nothing for their money but a Drumme, a Fooles Coat, and Gunpowder, ſee Comedies, more ridiculous than a Morrice dance, and for their Tragedies, a bout at Cudgells were a brave Battalia to 'hem Oh *Phœbus*, *Phœbus*, what will this world come to ?

The firſt reference above to *Venus and Adonis* was printed in the ſecond edition of the *Centurie of Prayſe*, p 230 Miſs Toulmin Smith there remarked “Pupillus makes this exclamation after having ſwallowed one of Mercutio's paper pills, containing a ‘wanton lovers rapture’ In this amusing ſcene Mercutio undertakes to furniſh Pupillus ‘w th as much wit as ſhall ſerve for a Country Juſtice, or an Alderman's he re,’ by means of ‘certaine Collections out of learned and witty Authors, for all humours in an accompliſhed wit Now ſir, you muſt eate every one of hem one by one’ Surely Lewis Sharpe fore-ſaw the ‘cramming’ of modern days !” M

RICH<sup>h</sup> GOODRIDGE, CHR CH, 1640

*Were thy story of as much direfull woe,  
As that, of Iuliet and Hieronymo  
Here's that would cure you*

(‘To the Authour upon his *Love-Melancholy*’) Commendatory Verses,  
sign a 3, back, in

EPOTOMANIA / or / A Treatise / Discourſing of the  
Eſſence, / Cauſes, Symptomes, Prog- / noſticks, and Cure  
of / Loue, / or / *Erotique* / *Melancholy* / *Written by* /  
James Feriand<sup>1</sup> / Dr of Phyſick / [Engliſht by E Chil-  
mead] *Oxford* / Printed by *L Lichfield* and are to be /  
ſold by *Edward Forrest* 1640 /

---

[Two of the other Christ Church commentators mention ‘Lucrece’ (b 1k ,  
b 5 bk), but evidently without reference to Shakspeare (Richard West of  
Christ Church, on sig b 7, treats Ben Jonson as the great poet of the day

*“As twere the only office of a Friend  
To Rhyme, and ’gainst his Conscience to commend,  
And sweare like Poets of the Post, This Play  
Exceeds all Johnson’s Works ”*

Noted by Mr Hill -P )

The extract above is printed in Hunter’s *Illustrations*, 1 ] F J F

---

<sup>1</sup> Jacques Feriand

## GEO. LYNN, 1640

To his Friend the Author, on his *Fancies Theater*

\* \* \* \* \*

For, when th' inticing pleasure of thy Line,  
 And teeming *Fancies* unexhausted *Myne*  
 I view, me thinks the *Genius* of those *Three*  
 Admired *Laureats* are ensphear'd in *Thee*,  
 Smooth *Shakespeare*, neat *Randolph*, and wittie *Ben*  
 Flow in a mutuall sweetneffe from *Thy* Pen

*The | Fancies | Theater | by | John Tatham | Gent |*  
*London, | Printed by John Norton, for | Richard Best,*  
*and are to be | sold at his Shop neere Grayes-Inne-| gate*  
*in Holborne | 1640 | Sign (\*) 8*

W Lang, who writes the last fore-praise poem to this play, doesn't deign  
 (like so many other poetasters) to mention Shakspeare —

“ Had I *Chapmans* Line or Learning, *Johnsons* Art,  
*Fletchers* more accurate Fancie, or that part  
 Of *Beaumont* that's divine, *Dun's* profound skill,  
 Making good Verses live, and damning ill .  
 I then would prayse thy Verses, which sho'd last  
 Whilst *Time* ha's sands to run, or *Fame* a blast ”

F J F.

*The Academy of Compliments, 1640**On her breaſts*

- [1] **H**Er breaſts thoſe Ivory Globes circled with blew,  
Save of their Lord no bearing yooke they knew  
[p 135]
- 

*The quality of Love*

- [2] **L**Ove is a ſpirit all compact of fire,  
Not groſſe to finke but light, and will aſpire  
[p 138]
- 

*The Conſiancy of Lovers*

- [3] **L**Ove goes to love as ſchoole boyes from their books,  
But love from love towards Schoole with heavy looks  
[p 141]
- 

*The parting of Lovers*

- [4] **O**Nce learne to love, the leſſon is but plaine,  
And being learnt is never loſt againe  
[p 141]
- 

- [5] **F**Aire flowers that are not gathered in their prime,  
Rot and conſume themſelves in little time  
[p 148]

*The | Academy | of | Compliments | . London*  
1640

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The Preface to the Reader is ſigned *Philomusus* No 1 is a quotation from *Lucrece*, 407-8, No 2 from *Venus and Adonis*, 149-150, No 3 from *Romeo and Juliet*, II 11, No 4 from *Venus*, 407-8, where "Once learne" is "O, learne", and No 5 from *Venus*, 131-2

There are quotations from many other poets in the book, which is deſigned to aſſiſt Ladies, Gentlewomen, Scholars, and Strangers to "accomodate their Courtly Practice with moſt Curious Ceremonies," Complementall, Amorous, High expreſſions, and formes of ſpeaking, or writing" M

## NICH DOWNEY, 1640

But fad *Melpomene*, (who knowes her right  
 And title to the matter that you write,)  
 Casts off the heavy buskins, which thee wore,  
 Quickens her leaden pace, and runnes before,  
 Hyes to pale Shakespeares urne, and from his tombe  
 Takes up the bayes, and hither she is come,

\*                      \*                      \*

BEN is deceas'd, and yet I dare avow,  
 (*Without that looke*) BEN's *redivivus* now,

*Scily | and | Naples, | or, the | Fatall Vnion | A Tragedy |*  
*By S H[arding] A B e C Ex . Oxford*  
 1640 *Dedicatory Verses sig 2 b*

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Ben Jonson is referred to again, sigs A, A b M



## JOHN BENSON, 1640

*To the Reader.*

I here presume (under favour) to present to your view, some excellent and sweetely composed Poems, of Master *William Shakespeare*, Which in themselves appeare of the same purity, the Authour himselfe then living avouched, they had not the fortune by reason of their Infancie in his death, to have the due accommodatiō of proportionable glory, with the rest of his ever-living Workes, yet the lines of themselves will afford you a more authentick approbation than my assurance any way can, to invite your allowance, in your perusall you shall finde them *Seren*, cleere and eligantly plaine, such gentle straines as shall recreate and not perplexe your braine, no intricate or cloudy stuffe to puzzell intellectuall, but perfect eloquence, such as will raise your admiration to his praise this assurance I know will not differ from your acknowledgement And certaine I am, my opinion will be seconded by the sufficiency of these ensuing Lines, I have beene some what sollicitus to bring this forth to the perfect view of all men, and in so doing, glad to be serviceable for the continuance of glory to the deserved Author in these his Poems

*The Publisher's address, prefixed to Shakespeare's  
Poems 1640 [12mo] C M I*

## LEONARD DIGGES, 1640

*Upon Master WILLIAM SHAKESPEARE, the  
Deceased Authour, and his POEMS*

Poets are borne not made, when I would prove  
This truth, the glad remembrance I must love  
Of never dying *Shakespeare*, who alone,  
Is argument enough to make that one.  
First, that he was a Poet none would doubt,  
That heard th' applause of what he sees set out  
Imprinted, where thou hast (I will not say <sup>1</sup>  
Reader his Workes for to contrive a Play  
To him twas none) the patterne of all wit,  
Art without Art unparaleld as yet  
Next Nature onely helpt him, for looke thorow  
This whole Booke, thou shalt find he doth not borrow,  
One phrase from Greekes, nor Latines imitate,  
Nor once from vulgar Languages Translate,  
Nor Plagiari-like from others gleane,  
Nor begges he from each witty friend a Scene  
To peece his Acts with, all that he doth write,  
Is pure his owne, plot, language exquisite,  
But oh ' what praise more powerfull can we give  
The dead, then that by him the Kings men live,  
His Players, which should they but have shar'd the Fate,  
All else expir'd within the short Termes date,

<sup>1</sup> say) in the original, but it is a misprint.

How could the Globe have prospered, since through want  
 Of change, the Plaies and Poems had growne scant  
 But happy Verse thou shalt be sung and heard,  
 When hungry quills shall be such honour bard [barr d]  
 Then vanish upstart Writers to each Stage,  
 You needy Poetafters of this Age,  
 Where *Shakespeare* liv'd or spake, Vermine forbear,  
 Least with your froth you spot them, come not neere,  
 But if you needs must write, if poverty  
 So pinch, that otherwise you starve and die  
 On Gods name may the Bull or Cockpit have  
 Your lame blanke Verse, to keepe you from the grave  
 Or let new Fortunes younger brethren see,  
 What they can picke from your leane industry  
 I doe not wonder when you offer at  
 Blacke-Friers, that you suffer us the fate  
 Of richer veins, prime judgements that have far'd  
 The worse, with this deceased man compar'd  
 So have I seene, when Cesar would appeare,  
 And on the Stage at halfe-sword parley were,  
*Brutus* and *Cassius* oh how the Audience  
 Were ravish'd, with what wonder they went thence,  
 When some new day they would not brooke a line,  
 Of tedious (though well laboured) *Catiline*<sup>1</sup>,  
*Sejanus* too was irkesome, they priz'de more  
 Honest *Iago*, or the jealous Moore  
 And though the Fox and subtil Alchymist,  
 Long intermitted could not quite be mist,  
 Though these have sham'd all the Ancients, and might  
 raise,  
 Their Authours merit with a crowne of Bayes  
 Yet these sometimes, even at a friends desire  
 Acted, have scarce defrai'd the Seacoale fire

<sup>1</sup> *Catalines in the original*

And doore-keepers · when let but *Falstaffe* come,  
*Hall, Pomes*, the rest you scarce shall have a roome  
 All is so pefter'd let but *Beatrice* ·  
 And *Benedicke* be seene, loe in a trice  
 The Cockpit Galleries, Boxes, all are full  
 To hear *Malvoglio*, that croffe garter'd Gull  
 Briefe, there is nothing in his wit fraught Booke,  
 Whose sound we would not heare, on whose worth looke  
 Like old coynd gold, whose lines in every page,  
 Shall passe true currant to succeeding age  
 But why doe I dead *Sheakspeares* praise recite,  
 Some second *Shakespeare* must of *Shakespeare* write ,  
 For me tis needleffe, since an host of men,  
 Will pay to clap his praise, to free my Pen

*Prefixed to Shakespeare's Poems* 1640 [12mo]

In his verses of 1623 (before, p 318) Leonard Digges speaks twice of Shakespeare's *Works*. In the above lines he refuses that term to the plays, because it was to Shakespeare no work "to contrive a play" H Fitzgeoffrey thus writes in his *Certaine Elegies*, 1618 (Book 1, Sat 1 sign A 8)

"Bookes, made of Ballades Workes, of Playes,"

and Sir John Suckling, in his *Sessions of the Poets* (*Fragmenta Aurea*, 1646, p 7), writes,

"The first that broke silence was good old *Ben*,  
 Prepar'd before with Canary wine,  
 And he told them plainly he deserv'd the Bays,  
 For his were call'd Works, where others were but Plaies"

The fact is that Jonson had in 1616 issued his Plays under the title of *Workes*. Perhaps the joke at page 438, in the extract from *Concerts, Clinches*, &c, had no reference to this, the *works* there referred to seem to be Shakespeare's *good works* still there is the same opposition to plays and books. In 1633 Wm Sheares published John Marston's plays, and prefixed an "Epistle Dedicatory," in which he asks, Why are "Playes in generall" "so vehemently inveighed against"? "Is it because they are Playes? The name it seemes somewhat offends them, whereas if they were styled Workes, they might have their Approbation also" Walley, in his *Life* prefixed to his edition of Jonson's Works, 1756 (p xlv), records that some one addressed to him this Epigram, —

" Pray tell me, Ben, where does the myst'ry lurk?  
What others call a Play, you call a work " ?

to which the following answer was returned,—

" The author's friend thus for the author says ,  
Ben's plays are works, when others works are plays "

When Digges writes

" Vermine forbear,  
Least with your froth you spot them, come not neere ,  
But if you needs must write, if poverty  
So pinch, that otherwise you starve and die," &c

he is specially refering to Ben Jonson's " apologeticall dialogue " at the end of the *Poetaster*, where Ben says of the Marston faction,

" If it gave 'em Meat,  
Or got 'em Clothes, 'tis well " (*Works*, 1616, p 351)

And there is also a remembrance of *A Midsummer Night's Dream*, and in particular of the words

" Newts and blindworms do no wrong,  
Come not near our fairy queen "

Digges' verses are curious and valuable, as a testimony to the supreme popularity of *Julius Cæsar*, *Othello*, *Henry IV*, *Much Ado About Nothing*, and *Twelfth Night*. They also show that Ben Jonson had reason for viewing Shakespeare's success with jealousy. We know that his *New Inn* was a complete failure, as it deserved to be. We learn from Digges, that even *Catiline* and *Sejanus* were found tedious and irksome. C M I

## JOHN WARREN, 1640

*Of Mr William Shakespeare*

What, lofty *Shakespeare*, art againe reviv'd ?  
 And *Virbius* like now shew'ft thy selfe twise liv'd,  
 'Tis [Benfon's] love that thus to thee is showne,  
 The labours his, the glory still thine owne  
 These learned Poems amongst thine after-birth,  
 That makes thy name immortall on the earth,  
 Will make the learned still admire to see,  
 The Muses gifts so fully infus'd on thee  
 Let Carping *Momus* barke and bite his fill,  
 And ignorant *Davus* slight thy learned skill  
 Yet those who know the worth of thy desert,  
 And with true judgement can discern thy Art,  
 Will be admirers of thy high tun'd straine,  
 Amongst whose number let me still remaine

*Prefixed to Shakespeare's Poems* 1640 [12mo]

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And VIRBIUS like *Virbius* is the name borne by Hippolytus, after his revival See Virgil's *Aeneid*, lib vii Conington (1867, p 251) thus renders the relative passage

“ But Trivia kind her favourite hides,  
 And to Egeria's care confides,  
 To live in woods obscure and lone,  
 And lose in *Virbius'* name his own ”

There may be an allusion to the little volume called *Jonsonus Virbius* (Jonson Revived), a collection of verses in praise of Ben Jonson, published in the next year after his death, and two years before the publication of Warren's verses (see before, p 414) The title, *Jonsonus Virbius*, was, according to Aubrey, given to this little work by Lord Falkland Cf the couplet,

“ Whose Pious *Cemetery* shall still keep  
 Thy *Virbius* waking, though thy *Ashes* sleep ”

which occurs in a copy of verses by Robert Gardiner prefixed to Cartwright's works, ed 1651

'Tis [Benson's] love, &c. The publisher's name has been conjecturally added, to eke out the verse, and complete the sense C. M. I

*Anonymous, before 1640.*

An Addition of some Excellent  
Poems, to those precedent, of  
Renowned *Shakespeare*,  
By other Gentlemen

\* \* \*

*His Mistris Shade*

\* \* \*

Then stately *Virgil*, witty *Ovid* by,  
Whom faire *Corinna* stands, and doth comply  
With Ivory wrists, his Laureat head, and steepes,  
His eyes in dew of kisses while he sleepest  
Then soft *Catullus*, sharpe fang'd *Martiall*,  
And tousing *Lucan*, *Horace*, *Iuvenall*,  
And snakie *Perseus*, these and those whom rage,  
(Dropt from the Iarre of heaven) fill'd to enrage  
All times unto their frenzies, thou shalt there  
Behold them in an Amphitheater  
Amongst which Synod crown'd with sacred bayes,  
And flattering joy wee have to recite their playes  
*Shakespeare* and *Beaumont*, Swannes to whom the Spheares  
Listen, while they call backe the former yeares <sup>1</sup>  
To teach the truth of Scenes, and more for thee,  
There yet remaines brave soule than thou canst see  
By glimmering of a fancie doe but come,  
And there Ile shew thee that illustrious roome,

<sup>1</sup> *Original* yeare

In which thy father *Johnfon* shall be plac'd,  
 As in a Globe of radiant fire, and grac'd,  
 To be of that high Hyrarchy, where none  
 But brave foules take illumination  
 Immediately from heaven, but harke the Cocke,  
 (The Bell-man of the night) proclaimes the Clocke,  
 Of late strucke one, and now I feele the prime  
 Of day breake through the pregnant East, tis time  
 I vanish more I had to say,  
 But night determines here, away

*Printed at the end of—*

*Poems | VVritten | By | W<sup>il</sup> Shake-speare | Gent |*  
*[Device] | Printed at London by Tho Cotes, and are | to be*  
*sold by Iohn Benson, dwelling in | S<sup>t</sup> Dunstons Church-*  
*yard 1640*

[Sigs L 2, L 5, L 6]

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[See Maurice Jonas's extracts in *Notes and Queries*, 7th Series, XI, June 13, 1891, and 7th Series, XII, July 11, 1891, where he points out that the above lines were omitted from the *Centurie* and *Fresh Allusions* M]



## JAMES SHIRLEY, SEPTEMBER, OCTOBER, 1640

Does this look like a Term? I cannot tell,  
 Our Poet thinks the whole Town is not well,  
 Has took some Phyfick lately, and for fear  
 Of catching cold dares not salute this Ayr  
 But ther's another reafon, I hear fay  
*London* is gone to *York*, 'tis a great way,  
 Pox o' the Proverb, and of him fay I,  
 That look'd ore *Lincoln*, caufe that *was*, muft we  
 Be now translated North? I could rail to <sup>[too]</sup>  
 On Gammar *Shuptions* Ghof, but t wo' not doe,  
 The Town will ftill be *flecking*, and a Play  
 Though ne'r fo new, will ftarve the fecond day  
 Upon thefe very hard conditions,  
 Our Poet will not purchafe many Towns,  
 And if you leave us too, we cannot thrive,  
 I'l promife neither Play nor Poet live  
 Till ye come back, think what you do, you fee  
 What audience we have, what Company  
 " *To Shakefpear comes, whofe mirth did once beguile*  
 " *Dull hours, and lufkind, made even sorrow fmile,*  
 " *So lovely were the wounds, that men would fay*  
 " *They could endure the bleeding a whole day*  
 He has but few friends lately, think o' that,  
 Hee'l come no more, and others have his fate.  
 " *Fletcher the Mufes darling, and choice love*  
 " *Of Phœbus, the delight of every Grove,*

" Upon whose head the Laurel grew, whose wit  
 " Was the Times wonder, and example yet,  
 'Tis within memory, Trees did not throng,  
 As once the Story said to Orpheus song  
 " Johnson, t' whose name, wise Art did bow, and Wit  
 " Is only justified by honouring it  
 " To hear whose touch, how would the learned Quire  
 " With silence stoop ? and when he took his Lyre,  
 " Apollo dropt his Lute, agham'd to see  
 " A Rival to the God of Harmonie

You do forsake *him* too, we must deplore  
 This fate, for we do know it by our door  
 How must this Author fear then, with his guilt  
 Of weakness to thrive here, where late was spilt  
 The *Muses* own blood, if being but a few,  
 You not conspire, and meet more frequent too '  
 There are not now *nine Muses*, and you may  
 Be kind to ours, if not, he bad me say,  
 Though while you careless kill the rest, and laugh,  
 Yet he may live to write your *Epitaph*

*The Sisters* 1652 [8vo] *Prologue at the Black-Friars*

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[It is suggested by Genest (*Account of English Stage*, III, p. 143) that the words "London is gone to York" indicate a date when the King and Court were at York, in 1640, and that *The Sisters* was probably acted then, at Blackfriars L 1 S]

## JAMES SHIRLEY, 1640

*The Arcadia*

*Dame[tas]* Ime out of breath, let me walke my selfe a little

*Pam[ela]* What haste does tire you ?

*Dam* Tire me, I am no woman, keepe your tires to your selfe  
Nor am I *Pericles* prince of *Tyre*

A / Pastoral / Called / The / Arcadia / Acted by her  
Majesties Servants / at the *Phoenix* in *Drury* / Lane /  
Written by *James Shirley* Gent / *London*, / Printed by  
*I D* for *John Williams*, and *E Eglesfield* / and are to be  
sould at the signe of the *Crane* / in *Pauls Church-yard*  
1640 / sign B 4 back

J O H-P,

## ANON, 1640

*Q What Birds are those, that are called Prophets twice borne ?*

*A* The Cocke first an egge from the Henne, after a Cocke  
from the Egge they foretell seasons and changes of weather,  
according to the Verse

Some say for ever 'gainst that season comes,  
Wherein our Saviours birth is celebrated,  
The Bird of dawning singeth all Night long,  
And then they say no Spirit dares walk abroad,  
So sacred and so hallow'd is that tune [sic]

*W. Shakesp*

*A Helpe to Discourse* 1640

C M I

NICHOLAS DIXON, *March* 4, 1640-1.

Noble kinfemen 1634

Ben Jonsons Poems 4° 00—00—06

Beaumont's poems 4° 00—00—06

Shakeſpeare s poems 8° 00— 1—00

Received upon this Bill y<sup>e</sup> 4th of march 1640, for y<sup>e</sup> vſe of  
mr moſely my maifter I ſay Received——

Per me Nicholas Dixon

---

[Noted in the Catalogue of State Papers, Domestic Series, 1640-1 From the MS in the Record Office, a bookseller's account of books supplied to a customer (probably Lord Conway) M]

## ANONYMOUS, ab 1640 or 1642.

Act the first [leaf 1]

Enter Captaine Vndeiwit and his man Thomas

\*                    \*                    \*                    \*                    \*

 Tho    and fo the Land has paited you, [leaf 1, back]

Vn    thou faist right, Thomas, it lies betweene both our houses  
 [leaf 2] indeed, but now I am thus dignified, (I thinke that's a  
 good word) or intituled is better, but tis all one, since I am made  
 a Captaine—

Tho    by your owne desert, and vertue

Vn    thou art deceaud, it is by vertue of the Commission, the  
 Commission is enough to make any man an Officer without desert  
 Thomas, I must thinke how to prouide mee of warlike accoutre-  
 ments, to accomodate, which comes of Accomodo    Shakespeare  
 the first, and the first

Tho    No Sir it comes of so much money disburf'd

\*                    \*                    \*                    \*                    \*

 Vn                    let me see now, the bookes of Martiall dis-  
 cipline [leaf 18]

[If 18, bk] Tho    I bought vp all, that I found haue relation to  
 warr, and fighting

Vn            Item    the sword salue,                    the Buckler of  
 faith .        A booke of mortification            Item the gunpowder  
 treason, and the Booke of Cannons            Shakespeares  
 workes—why Shakespeares workes?

Tho    I had nothing for the pikemen before,

Vn    they are playes,

Tho Are not all your musterings in the Countrey, so, fir<sup>2</sup>  
pray read on

Harleian MS 7650 (in MS at the end of the printed Catalog, vol III), formerly Sloane or Additional MS 5,001 A Comedy without name or date, but probably soon after 1640, as it says, on leaf 2 back, "considering the league at Barwick<sup>1</sup>, and the late expeditions wee may find some of these things [books on Tacticks] in the North, or else speake with some reform'd Captaine, though he be a Catholicke, and it may bee wee may haue them at cheape rates"

---

The "accomodate, *accomodo*," is Shallow's comment on Bardolph's "a Souldier is better accommodated, then with a wife " 2 *Henry IV*, III, II, 72 "Better accommodated, it is good, yea indeede is it good phrases are surely, and euery where commendable 'Accommodated', it comes of *Accommodo* very good, a good Phrase"

The only treaty—called the Pacification—of Berwick known to me is dated June 18, 1639 When the Scotch, aided by the French, were in insurrection and had taken the Covenant, Charles advanced to the North with 23,000 men The camp came to Berwick, and Charles himself negotiated a peace, and soon after disbanded his army

The Scotch Parliament advanced, a few months later, other claims, and Charles had to renew the war, and in May 1640 an English army went North again to resist the Scotch advance into England

The mention in the play of Tarleton, 'No Jokes since Tarleton died,' or something of the sort, would not be likely after 1660 —SIDNEY L LEE

The play was attributed by Bullen to James Shirley The play is called *Captain Underwit, a Comedy*, in Bullen's *Collection of Old Plays*, London, 1882-3, II 320 M

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<sup>1</sup> Supposed to refer to the Pacification of Berwick Charles I's agreement with the Scotch in arms against him.

## RICH BRATHWAITE, 1641

wee will now descend to such particulars, wherein these censorious *Timonists* (whose poore degenerate spirits are ever delighted most in detracting from women, or aspersing some unworthy disgrace upon their sexe,) usurpe this liberty, to lay upon their purest reputes a lasting infamy Wee shall in every place heare calumnious tongues . inveighing against them in this manner What vice is there extant, which is not in the practise of women frequent ? . If young, they are lascivious if old they are covetous Their whole life a Comedy of errors their formall feature a fardell of fashions Alas poore Girles ! Have you no *Defence* against such viperous tongues ?

A / Ladies / Love-Lecture / Composed, / and From The  
Choi- / cest Flowers of / Divinitie and Humanitie / *Culled,*  
*and Compiled* / As it hath beene by sundry Personages  
of emi / nent qualitie, upon sight of some Copies di- /  
spersed, modestly importuned / To the memory of that  
Sexes honour, for whose sweet / sakes he originally  
addressed this Labour / By R<sup>i</sup> Brathwait *Esquire*  
*London,* / Printed by Iohn Dawson, 1641 / *Section VII*  
p 419 of "*The English Gentleman* The third  
*Edition* revised, corrected, and enlarged 1641 "

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Reference to the book sent by Dr Ingleby —F J F

## \* SHAKERLY MARMION 1641

Oh that I were a vail upon that face,  
 To hide it from the world , methinks I could  
 Envie the very Sun, for gazing on you'

The / Antiquary / A Comedy, / Acted by Her Maiestie's  
 Servants / at / The Cock-Pit / Written / By Shackerly  
 Mermion, Gent / London, / 1641 Actus Secundus,  
 sign C 4 back

---

Probably referring to Romeo's

O that I were a gloue upon that hand,  
 That I might touch that cheeke'

*Romeo and Juliet*, II ii 24

J O III P



## ABRAHAM COWLEY, 1641.

1 *Bla[de]* Fare ye well Gentlemen I shall see thee  
*Cutter* a brave Tapster shortly, it must be so i' faith, *Cutter*,  
 thou must like *Bardolph* i' the play, the spiggot weild (D 3, col 2)

2 *Aur[elia]* \* \* \* I shall never hear my Virginals when I  
 play upon 'um, for her daughter *Tabytha's* finging of Pfalms  
 The first pious deed will be, to banish *Shakespeare* and *Ben*  
*Johnson* out of the parlour, and to bring in their rooms *Mar-*  
*prelate*, and *Pryn's* works You'll ne'er endure 't, Sir You  
 were wont to have a Sermon once a quarter at a good time, you  
 shall have ten a day now

The Guardian / A Comedie / Acted before / Pince Charles  
 His Highness / at *Trinity-Colledge* in *Cambridge*, / upon  
 the twelfth of *March*, / 1641 Written by / Abraham  
 Cowley / London, Printed for *John Holden*, at the Anchor  
 in / the New Exchange 1650 /

But it is worth noting that in his revision of the Guardian, "printed in 1663, the scene London in the year 1658" and called "Cutter of Coleman Street", (1) was wholly omitted, and the Shakespeare of (2) altered to Fletcher

In 1 (Act IV sc iii) the reminiscence is to the *M Wives of W*, I iii, and the last words to Pistol's

"O base Hungarian wight ' wilt thou *the spigot weild* !"

In 2 (Act IV sc vii) we have some evidence that Shakespeare and Ben Jonson were then the most popular dramatists, more popular than Beaumont and Fletcher, so often classed with them as the excelling tri- or quadr-umviate —B N

## JOHN JOHNSON, 1641

In ſpeaking of this we entred Loves Library, which was very ſpacious, and compleatly filled with great variety of Bookes of all faculties, and in all kindes of Volumes.

\* \* \* \* \*

There was alſo *Shakeſpeare*, who (as *Cupid* informed me) creepes into the womens cloſets about bed time, and if it were not for ſome of the old out-of-date Grandames (who are ſet over the reſt as their tutoſſes) the young ſparkiſh Girles would read in *Shakeſpeare* day and night, ſo that they would open the Booke or Tome, and the men with a Feſcue in their hands ſhould point to the Verſe

*The Academy of Love, deſcribing y<sup>e</sup> folly of younge men & y<sup>e</sup> fallacy of women* 1641, pp 96, 99 (*mis paged, pages 97, 98 are left out*) [4to] C M I

## MARTINE PARKER, 1641

All Poets (as addition to their fames)  
 Have by their Works eternized their names,  
 As Chaucer, Spencer, and that noble eaile,  
 Of Surrie thought it the most precious pearle,  
 That dick'd his honour, to Subscibe to what  
 His high engenie ever aimed at [.]  
*Sydney and Shakspeare, Drayton, Withers* and  
 Renowned *Jonson* glory of our Land  
*Deke*, Learn'd *Chapman*, *Haywood* al thought good,  
 To have their names in publike understood,  
 And that sweet Seraph of our Nation, *Quarles*  
 (In spight of each planatick cur that snarles)  
 Subscribes to his Celestiall harmony,  
 While Angels chant his Dulcid melodie  
 And honest *John* from the water to the land  
 Makes us all know and honour him by's hand,

*The Poets blind mans Bough, or, Have among you  
 my blind Harpers* 1641, sign A 4 [4to]

C M I

## CHARLES BUTLER, VICAR OF WOTTON, 1642

Rhythmī genera partim syllabarum fuarum numero, partim variâ sonorum refonantium dispositione distingui possunt fed ea  
(4) optimorum poetarum observatio optime docebit

\* \* \* \* \*

(4) Quales sunt apud nos Homero, Maroni, Ovidio, cœterisque melioris notæ priscis æquiparandi, D PHILIPPUS SIDNEY, EDMUNDUS SPENCER, SAMUEL DANIEL, MICHAEL DRAYTON, JOSUAH SYLVESTER, & quem cum honore memoio, Divinus ille Vates GEORGIUS WITHER, aliique ingenio & aite florentes, quorum hæc ætas uberima est atque inprimis horum omnium magister, unicum caligantis sui seculi lumen, D GAIRIDUS CHAUCER

(Edition, London, 1629, sign E 3 )

(4) Quales sunt apud nos Homero, Maroni, Ovidio, cœterisque melioris notæ priscis æquiparandi, D Philippus Sidney, Edmundus Spencer, Samuel Daniel, Michael Drayton, Josuah Sylvester, ingeniose pius Franciscus Quarles, & quem cum honore memoro, Divinus ille vates Georgius Wither, aliique ingenio & aite florentes, quorum hæc ætas uberrima est Quibus accedat ex Poetis scenicis, Senecæ, Plauto, Terentio neutiquam inferior, tragicus comicus historicus Gulielmus Shakespeare aliique singularis illius artificii æmulatores non pauci

(Editions, London, 1642, p 41, and Leyden, 1642, pp 38, 39 )

*Rhetoricæ Libri Duo Quorum Prior de Tropis & Figuris, Posterior de Voce & Gestu præcipit in usum scholarum postremo recogniti Quibus recens accesserunt de oratoria Libri duo Lib I cap 13*

[Edmund Bolton (before, pp 213-4) cites Shakespere for a model of English, as does Charles Butler for a model of rhythm Butler says,—

“The kinds of rhythm may be distinguished, partly by the number of their syllables, partly by the different arrangement of the echoing sounds, but observation of the best poets \* teaches these things best

\* Such among us, fit to be compared to Homer, Virgil, Ovid and others of the better ancient fame, are Sir Philip Sidney, Edmund Spencer, Samuel Daniel, Michael Drayton, Josuah Sylvester, the naturally serious Francis Quarles, and he whom I name with honou, that Divine poet George Wither, and others now eminent in genius and in skill of whom this age is most fruitful To whom is added of the dramatic poets, in no whit inferior to Seneca, Plautus, Terence, the tragi-comic-historic William Shakespeare and not a few others professing that special art” L T S ]

## JOHN MILTON, 1642.

(1) But since there is such necessity to the hear-say of a Tire, a Periwig, or a Vizard, that Playes must have bin seene, what difficulty was there in that? when in the Colleges so many of the young Divines, and those in the next aptitude to Divinity, have bin seene so oft upon the Stage, writhing and unboning their Clergie limmes to all the antick and dishonest gestures of Trinculo's, Buffons, and Bawds, prostituting the shame of that ministry, which either they had, or were nigh having, to the eyes of Courtiers and Court Ladies, with their Groomes and *Mademoiselles*.

p 14, ed 1642 (*Milton's Prose Works*, ed Symonds  
1806, II 221)

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(2) I had said, that because the Remonstrant was so much offended with those who were tart against the Prelats, sure he lov'd toothlesse Satyrs, which I look were as improper as a toothed Sleekstone. This Champion from behind the Arras cries out that those toothlesse Satyrs were of the Remonstrants making, and armes himselfe here tooth and naile, and *horne* to boot, to supply the want of teeth, or rather of gumms in the Satyrs. And for an onset tels me that the fimly of a Sleekstone

*shewes I can be as bold with a Priest as familiar with a  
Laundresse*

An / Apology / Against a Pamphlet / call'd / A Modest Con-  
futation / of the Animadversions upon / the Remonstrant  
against / Smectymnuus / [2n MS by m<sup>r</sup> Milton / ex dono  
Authoris /] London, / Printed by E G for Iohn Rothvell,  
and are / to be sold at the signe of the Sunne / in Pauls  
Church-yard 1642 / Sect 6, p 32 (M's *Prose Works*,  
Bohn's Stand Libr III 140)

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In (1)—sent by H E S —Milton's *Trinculo* is from Shakspeare's *Tempest*, in (2) his Champion crying out from behind the Arras, is from Shakspeare's Polonius, *Hamlet*, III iv 22

"*Smectymnuus* was a pamphlet written by 5 Presbyterian divines—Stephen Marshall, Edmund Calamy, Thomas Young, Matthew Newcomen, William Spurstow (of whose initials the name is a compound)—against episcopacy" Bp Hall answered it Milton answered him Then Hall (?) rejoined, declaring that Milton's phrases showed he had picked them up in Brothels and Playhouses This malignant libel fired Milton, and he lasted his traducer in the way that such scoundrelly insinuations deserved Milton's indignant vindication of the purity of his early manhood is very fine —F J F

## SIR THOS BROWNE, 1642

If their<sup>1</sup> be any truth in Astrology, I may outlive a Jubile,  
as yet I have not seene one revolution of *Saturne*, nor have my  
pulfe beate thirty yeares, and [yet<sup>2</sup>] excepting one, have seene  
the ashes, and left under ground, all the Kings of *Europe*, have  
been contemporary to three Emperours, foure Grand Signiours,  
and as many Popes, me thinkes I have out-lived my selfe, and  
begin to be weary of the Sunne<sup>3</sup>

*Religio Medici* Printed for Andiew Crooke 1642 p  
78-9 (§ 40, p 93, ed 1643 )

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*Macbeth*, V v 49 I gin to be a weary of the sun  
E PHIPSON and F J F

---

<sup>1</sup> there ed 1643

<sup>2</sup> and yet 1643

<sup>3</sup> same, 1st ed 1642 (*spurious*) The first authorized edition of 1645  
reads 'Sunne,' p 87, § 40

## \*JOHN TAYLOR, 1642.

[Morris Jonas in *Notes and Queries*, 7th Series, 1x, January 18, 1890, p 48, considers that one of the heads in the woodcut on the title-page of Taylor's *Heads of all Fashion*, is copied from the Stratford bust The lines 'To the Gentle Reader' are signed 'J M' They conclude]

By this meanes fame hath got a monstres head,  
 Yea many heads, whereof I found a few,  
 And here have laid them open to thy view,  
 Peruse them all, in earnest or in jest,  
 And tell me which amongst them is the best  
 If Round-head should be found the best to be,  
 Farewell all other heads, Round-head for me  
 But gentle Reader, give me thy good word,  
 And then I care not what Round-heads afford

*Thine without hypocrisie I M*

[The verse which Morris Jonas associates with the head considered as Shakespeare's is No 10, described on page 2 as 'a long head' The verse reads ]

10 A Long-head cannot weare a little cap,  
 The forehead is so distant from the nap,  
 This head hath many whimsies in the Braine,  
 Yet wonders much at *Rome*, at *France*, and *Spaine*  
 These many plots have wrought against our Land,  
 But this Long-head hopes they shall nere long stand

[p 5]

[The head which appears to me most to resemble the Stratford bust (and the resemblance is very poor), is the third from the left on the top line. The verse No 3 reads ]



3 A Solid-head is one whose every part,  
Is furnished with nature and with Art,  
Hath all the faire endowments can be given  
By the auspicious Stars or powers of Heaven  
If this head be well guarded with Gods Grace,  
Tis <sup>1</sup> fit for Church or State, or any place

[p 4]

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[One may be forgiven, perhaps, for doubting whether Shakspeare is alluded to at all, and, certainly, for disbelieving that the woodcut of a common type of face can be copied from the Stratford bust Dr Furnivall and Dr Wylie consider that the long head on the left of the cut is perhaps intended for Shakspeare M ]

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<sup>1</sup> Original *Tit*



‘NORTHERN NUNTIO,’ *August 8, 1643*

I presume I deserve a fee for my counsel as well as their Doctor of the Committee at Nottingham deserved to be kicked out of the town (as he was the other day), the cause I have almost forgot, except the king's late victories have awaked the Atheist, and made him now think there was a God, whom he not feared nor served before, but gloried in the contrary, setting Shakespeares plays at a better pitch of authority than the Gospel of Christ

*The Northern Nuntio, published at York, August 8, 1643*

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[The *Northern Nuntio* was a royalist newspaper published at York, and it here alludes to Dr Plumptre (the author of two books of epigrams, published in 1629), about whom the reader may be referred to C. H. Firth's edition of the *Memoirs and the Life of Colonel Hutchinson*, 1906, where the above passage is quoted, p. 128. See also Prof. Firth's print of the passage in *Notes and Queries*, 7th Series, v, p. 386. M.]

\* *Anonymous*, 1643

[addressing the Parliament]

We will not dare at your strange Votes to Jear,  
Nor personate King *Pym* with his State-fear  
Aspiring *Cataline* shall be forgot,  
Bloody *Sejanus*, or who e're would Plot  
Confusion to a State, the Warrs betwixt  
The Parliament, and just *Henry* the sixt,  
Shall have no thought or mention, cause then power,  
Not only plac'd, but left him in the *Tower*,  
Nor yet the Grave advice of learned *Pym*  
Make a Malignant, and then Plunder him

\* \* \* \*

Methinks there should not such a difference be  
'Twixt our profession and your quality,  
You meet, plot, talk, consult, with minds immense  
The like with us, but only we speak sense  
Inferiour unto you, we can tell how  
To depose Kings, there we are more than you,  
Although not more then what you would

*Rump An Exact Collection of the choycest Poems and  
Songs relating to the late Times, from Anno 1639 to  
Anno 1661 The Players Petition to the Parliament  
1662 Part I p 33 [820]*

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[The *Players Petition* was not included in the first edition of this collection, which came out in 1660, nor is it contained in the reprint of the work published in 1731. It, however, appears to have been written in 1643, from the following lines near the beginning —

SH ALIN. BK. —I.

“O wise mysterious Synod, what shall we  
 Do for such men as you e're forty three  
 Be half expir'd, and an unlucky season  
 Shall set a period to *Trennal Treason*, —”

and the numerous allusions in it to “King Pym,” who died 8 Dec, 1643  
 The Long Parliament made an Order for closing the theatres, 2 Sept 1642  
 (see after, p 490, and this poem seems to have been a protest against such  
 severity The writer may have alluded to Shakespere's *Henry VI* and  
*Richard II* in the lines quoted above

M<sup>r</sup> Hazlitt (Roxburghe Library, *English Drama and Stage*, 1869, p  
 273) prints the last word in the second line *State-Bear*, which conveys no  
 sense, the fl is slightly blurred, but it is plainly flear = fleer, a scornful look  
 L T S ]

## THOMAS FULLER, 1643—1662

WILLIAM SHAKESPEARE was born at *Stratford* on *Avon* in this County, in whom three eminent Poets may seem in some sort to be compounded

1 *Martial*, in the *Warlike* sound of his Sur-name (whence some may conjecture him of a *Military extraction*) *Hasti-vibrans*, or *Shake-speare*

2 *Ovid*, the most *naturall* and *witty* of all Poets, and hence it was that Queen *Elizabeth*, coming into a Grammar-School, made this extemporiary verse,

‘ *Perfius* a Crab-staffe, Bawdy *Martial*,  
*Ovid* a fine Wag ’

3 *Plautus*, who was an exact Comœdian, yet never any Scholar, as our *Shake-speare* (if alive) would confesse himself Adde to all these, that though his Genius generally was *jocular* and inclining him to *festivity*, yet he could (when so disposed) be *solemn* and *serious*, as appears by his Tragedies, so that *Heraclitus* himself (I mean if secret and unseen) might afford to smile at his Comedies, they were so *merry*, and *Democritus* scarce forbear to sigh at his Tragedies, they were so *mournfull*

He was an eminent instance of the truth of that Rule, *Poeta not fit, sed nascitur*, one is not *made*, but *born* a Poet. Indeed his Learning was very little, so that, as *Cornish diamonds* are not polished by any Lapidary, but are pointed and smoothed even as they are taken out of the Earth, so *nature* it self was all the *art* which was used upon him

Many were the *wit-combates* betwixt him and *Ben Johnson*, which two I behold like a *Spanish great Gallion* and an *English man of War* Master *Johnson* (like the former) was built far higher in Learning, *Solid*, but *Slow* in his performances *Shake-spear*, with the *English man of War*, leffer in *bulk*, but lighter in *sailing*, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his Wit and Invention He died Anno Domini 16 , and was buried at *Stratford* upon *Avon*, the Town of his Nativity

*The History of the Worthnes of England Warwickshire*  
1662 [Fo] p 126

[Fuller was collecting the materials for his "Worthies" in 1643, but the work was not published till after his death, by his son in 1662 See *Biog Brit* ed 1750, p 2055, and *Memorials of Thos Fuller*, by Rev A T Russell, 1844, p 152 L T S]

We find Shakespeare treated as a name of "high qualitie" (i e a heroic name) in a work called *Polydoron*, mentioned by C B Carew in *Notes and Queries*, 3rd Ser, vol 1 p 266 [*Polydoron* is perhaps the secondary title, no work appears to be known under that name L T S]

"Names were first questionlesse given for distinction, facultie, consanguinitie, descent, qualitie for Smith, Taylor, Joyner, Sadler, &c, were doubtlesse of the trades, Johnson, Robinson, Williamson, of the blood Sackville, Saville, names of honorable descent, Armstrong, Shakespeare of high qualitie "

And R Verstegan, in the chapter "Of the Surnames of our ancient families" in his *Restitution of Decayed Intelligence*, 1634, p 294, says —

"*Breakspear*, *Shakspear*, and the like, have beene surnames imposed upon the first bearers of them for *valour*, and *feates of armes* "

Shakespeare, as Fuller says, is *Hasturians* in Latin In Greek it is Δοριπαλτος and Εγγεσπιδος Cf Spenser's *Faery Queen*, b iv, c iii, st 10

"He, all enrag'd, his shivering speare did shake,  
And charging him afresh thus felly him bespake "

[Mr Ruskin's remark (*Fors Clavigera* Letter 15, p 12) of the coincidence, "that the name of the chief poet of passionate Italy [was] 'the bearer of the wing,' and that of the chief poet of practical England, the bearer or shaker of the spear," fails as regards Dante, whose family name *Alighieri*, with its softened form *Aldighieri*, is Germanic, reappearing in

the French form *Audigier*<sup>1</sup> Two other instances of our phrase are as follow,—

“They laught to scorne the shaking of the Speare ”

(Davies of Hereford, *Triumph of Death*, p 47, of  
*Humours Heaven on Earth*, Gosart's Chetsey  
Woithies Library, 1876 )

“And he laugheth at the shaking of the speare ”

(Job xli 21, *Genevan Version*, 1560 v 29 *Authorized Version* )

See also before, p 439, Thomas Bancroft's Epigrams L T S ]

As we have given an example of the heroic employment of the phrase to *shale a speare*, we add one of the mock-heroic, from *Histro-mastix, or the Player Whipt*, 4to, 1610, the work mentioned before, page 390

“Enter Troylus and Cressida

Troy Come *Cressida* my Ciesset light,  
Thy face doth shine both day and night,  
Behold, behold, thy garter blue,  
Thy knight his valiant elboe weares,  
That When he shakes his furious Speare,  
The foe in shivering fearfull sort,  
May lay him downe in death to snort  
*Cies* O knight with vallour in thy face,  
Here take my skieene weare it for grace,  
Within thy Helmet put the same,  
Therewith to make thine enemies lame

*Landulpho* Lame stuffe indeed the like was never heard ”

(Sign C 4 )

In *Post haste, the Poet*, who accompanies the Players of the mock-play “Troilus and Cressida,” Mr Richard Simpson sees a caricature of Shakespeare (*School of Shakspeare*, vol II pp 11—14) The first four lines here spoken by Troilus contain the supposed allusion to an incident in Shakespeare's *Troilus and Cressida*, Act IV Sc IV ll 72, 73, which we believe to be rebutted by the dates

See also, Edmund Gayton on Sancho Panza, under date 1654 C M I

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<sup>1</sup> Mr Ruskin probably had in view the fact that the Alighieri family, on their removal to Verona, changed their arms to *azure*, a wing or See H Clark Barlow's *Contributions to the Study of the Divina Commedia*, 1864, p 9, and K Witte, *Dante Forschungen* (1879), p 25



## THOMAS FULLER, 1643—1662

*John Fastolfe*, knight \* \* the Stage hath been overbold with his memory, making him a *Thraſonical Puff*, & emblem of *Mock-valour*

True it is, *Sir John Oldcastle* did first bear the brunt of the one, being made the *make-sport* in all plays for a coward. It is easily known out of what *purse* this black *peny* came. The *Papists* railing on him for a *Heretick*, and therefore he must also be a *coward*, though indeed he was a *man of arms, every inch of him*, and as valiant as any in his age

Now as I am glad that *Sir John Oldcastle* is *put out*, so I am sorry that *Sir John Fastolfe* is *put in*, to relieve his memory in this base service, to be the *anvil* for every *dull wit* to strike upon. Nor is our Comedian excusable, by some alteration of his name, writing him *Sir John Falstaff* (and making him the *property of pleasure* for King *Henry* the fifth to abuse) seeing the *vicinity* of sounds intrench on the memory of *that worthy Knight*, and few do heed the *unconsiderable difference* in spelling of their name

*The Worthies of England* 1662 *Norfolk*, p. 253

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See further on this subject, after, p. 509 L T S

## SIR RICHARD BAKER, 1643

Men of Note in her time [Elizabeth]

After such men<sup>1</sup>, it might be thought ridiculous to speak of Stage-players, but seeing excellency in the meanest things deserve remembring, and *Rofcius* <sup>2</sup> the Comedian is recorded in History with such commendation, it may be allowed us to do the like with some of our Nation *Richard Bourlidge* and *Edward Allen*, two such Actors, as no age must ever look to see the like and, to make their Comedies compleat, *Richard Tarleton*, who for the Part called the Clowns Part, never had his match, never will have For Writers of Playes, and such as had been Players themselves, *William Shakespeare*, and *Benjamin Johnson*, have specially left their Names recommended to posterity (p 120)

*William Shakespeare* an excellent writer of Comedies

(Index, referring to the above passage)

*Sir Richard Baker's Chronicle* 1643 [fo] *The Ruigne of Queen Elizabeth* C M I

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<sup>1</sup> Statesmen, Writers and Divines

<sup>2</sup> Misprinted Boscus

*Anonymous, 1644*

Although he came with confidence to the scaffold, and the blood wrought lively in his cheeks, yet when he did lye down upon the block he trembled every joint of him, the sense of something after death, and the undiscovered country unto which his soul was wandering startling his resolution, and possessing every joint of him with an universal palsie of fear

*London Post, January, 1644 (On the Execution  
of Archbishop Laud)*

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, [This forcible passage contains an evident reference to *Hamlet*, ii 2 —

“But that the dread of something after death,  
The undiscovered Country, from whose Borne  
No Traveller returnes, Puzzles the will,” &c

(Fo 1623)

It is quoted in the *Academy*, January 31, 1874, p 121 L. T. S.]

*Anonymous, 1644*

*Aulicus* keeps to the old way of devotion, and that is the offering up the incenie of so many *lies and intelligence* every *Sunday morning* one would thinke that the Judgements which have been writ from heaven against the prophanation of that day, recorded by our protomartyr, Master *Burton*, should be able to deteine a *Diurnall maker*, a paper-intelligencer, a penny worth of newes, but the Creature hath writ himselfe into a *reprobate sense*, and you may see how it thrives with him, for his braines have been wonderfully blasted of late, and plannet-strucke, and he is not now able to provoke the meanest Christian to laughter, but lies in a pane of *foule sheets*, a wofull spectacle and object of dullnesse, and tribulation, not to be recovered by the Protestant or *Catholique liquour*, either *Ale* or strong beer, or Sack, or Claret, or Hippocras, or Muscadine, or Rosafolis, which hath been reputed formerly by his Grandfather *Ben Johnson* and his Uncle *Shakespeare*, and his Couzen *Germaines Fletcher*, and *Beaumont*, and nose-lesse *Davenant*, and Frier *Sherley* the Poets, the onely blossoms for the brain, the restoratives for the wit, the <sup>(sic)</sup> bathing for the wine<sup>1</sup> muses, but none of these are now able either to warme him into a quibble, or to inflame him into a sparkle of invention, and all this because he hath prophaned the *Sabbath* by his pen

*Mercurius Britannicus Numb 20 (January 4-11, 1644)*  
*Communicating the affaires of Great Britaine For the*  
*better Information of the People*

This curious extract from one of the *Mercuries*, or Newspapers, of the Rebellion is a Puritanical attack on "the old way of devotion," viz., the publication of a Sunday Newspaper. It must be borne in mind that the Theatres were now closed by order of the Parliament, though in point of fact the prohibition had not succeeded in wholly putting down theatrical performances. The Theatres had been partially closed in June, 1600, and again, on account of the plague, in May 1<sup>st</sup>, 1636. Civil war broke out in August, 1642, the first battle being fought on September 22 in that year. The first order of Parliament for closing the Theatres was dated September 2, 1642, and this being found ineffectual to suppress stage-plays, a more stringent order was promulgated in 1647, bearing date Oct. 22. The theatre was thus practically in abeyance till the performance of Davenant's *Siege of Rhodes* in 1656. Our *Third Period*, however, is continued till the Restoration, 1660, when the floodgates of pleasure were once more opened, and the stage was deluged with theatrical licentiousness.

The "Master Burton" here referred to was the Rev. Henry Burton, the Puritan author, who suffered (with Prynne and Dr. Bastwick) in 1637, for publishing a tract entitled "For God and the King." See *A New Discovery of the Prelates Tyranny* 1641 [4to]. Restored to liberty in 1640, he wrote his life, published in 1643. He died in 1648.

The extract was quoted by Mr. G. Bullen in the *Athenaeum* of Aug. 13, 1870. C. M. I.

JOHN CLEVELAND, *about 1644* (DIED 1658)

Strange Scarlet Doctors these, they'll pass in Story  
 For Sinners half refin'd in Purgatory,  
 Or parboyl'd Lobsters, where there joyntly rules  
 The fading Sables, and the coming Gules  
 The Flea that *Falstaff* damn'd thus lewdly shows  
 Tormented in the Flames of *Bardolph's* Note,

*The Mixt Assembly* (p. 33)

The terror of whose [*Rupert's*] Name can out of seven  
 Like *Falstaff's* Buckram-men, make fly eleven

*Rupertism* (p. 53), *To Prince Rupert* (p. 275)  
*The Works of Mr. John Cleveland*, 1687 *Edition 1677*, pp. 43, 67, 101

[Cleveland warmly espoused the king's side, and was evidently well acquainted with Shakespeare's works. The first extract is from *The Mixt Assembly*, a sharp satire upon the Westminster Assembly of Divines, one of the great objections to which by the episcopal party was that "there was a mixture of laity with the clergy." The Assembly first met on 1 July 1643, and continued till Feb. 22, 1648-9, we may presume that Cleveland wrote his satire in the early days of their meeting, and assign 1644 as a probable date for it. "The character of a Diurnal maker," in which he says that "a Diurnal maker is the sub almoner of History, Queen *Mab's* Register" (*Works*, 1687, p. 78), belongs to the same time (see Nichols' *History and Antiquities of Leicester*, Vol. III, Part II, pp. 913-916). Cleveland may have had Mercutio's famous speech in mind when he spoke of Queen Mab, or he may have thought of Hotspur's speech in 1 *Henry IV* when he wrote—

"He that the noble *Prince's* Blood inherits  
 Will he strike up a Hot Spur of the Spirits?"

*(Mixt Assembly, p. 34)*

But there is nothing to show that he alluded to Shakespeare in naming these well-known mythological and historic personages.

The Elegies upon Ben Jonson at pp. 310-314, and p. 330, of the 1687 edition of Cleveland's Works, falsely attributed to him, are by Jasper Mayne and Richard West. Extracts from both are given before, pp. 414, 416.

Sir John Fastolf (died 1459) bequeathed estates to Magdalene College, Oxford, part of which were appropriated to buy liveries for some of the senior scholars. But this, in time, yielding but a penny a week, the scholars "were called, by way of contempt, Falstaff's Buckram-men" (See 1 *Henry IV*, Act II sc. iv.) Warton, *Hist. of English Poetry*, ed. 1840, vol. II. p. 17. L T S.]

## JOHN CLEVELAND, 'about 1644 (died 1658)

But once more to fingle out my embos'd Committee-man,  
 his Fate (for I know you would fain see an end of him) is either  
 a whipping Audit, when he is wrung in the Withers by a Com-  
 mittee of Examinations, and so the Spunge weeps out the  
 Moisture which he had soaked before, or else he meets his  
 Passing-peal in the clamorous Mutiny of a Gut-foundred  
 Garrison for the Hedge-sparrow will be feeding the Cuckow,  
 till he mistake his Commons and bites off her head

*The Character of a Country-Committee man, with the Ear-  
 mark of a Sequestrator* Cleveland's Vindiciæ, or Cheve-  
 land's Genuine Poems, Orations, Epistles, &c  
 London 1677, p 100

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The allusion is, I suppose, to *Lear*, I iv 235—

“*Foole* For you know Nunchle, the Hedge-Sparrow fed the Cuckoo so  
 long, that it's had it head bit off by it young, so out went the Candle, and  
 we were left darkling ” 1 *Folio*, p 288, col 2

For the probable date, see the previous page —F J F

## THOMAS PRUJEAN, 1644

The Argument of *Romeos and Juliets*

Romeo and *Juliet*, issues of two enimies, *Mountegue* and *Capulet*, Citizens of *Verona*, fell in love one with the other hee going to give her a visit meetes *Tybalt* her kinsman, who urging a fight was slaine by him for this Romeo was banished and refided at *Mantua*, where he received an Epistle from *Juliet*

*Aurorata, [having as a second part] Loves Looking Glasse Divine and Humane The Divine one in Christs Birth and Passion faithfully shovne The Humane one in foure Epistles of Juliets, Romeos, Lisanders, Calistas (Argument to Epistles from Juliet to Romeo, and from Romeo to Juliet) Sign E 1644 [12mo]*

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[The above extract is the *Argument* to two poems entitled *Juliet to Romeo* and *Romeo to Juliet*, of 100 lines each. There is nothing in them specially referring to or drawn from Shakespere, but the recent popularity of his great love play makes it more likely that Prujean referred to the remembrance of Shakespere in the minds of his readers, than of Arthur Brooke's earlier version of the story. Neither, however, made epistles pass between the lovers. Mr P. A. Daniel, editor of Brooke's poem and Shakespere's play for the New Sh. Society, who has kindly examined Prujean's work for me, concurs in these remarks. L. T. S.]



## 'VINDEK ANGLICUS,' 1644.

There is no fort of verſe either ancient, or modern, which we are not able to equal by imitation, we have our Engliſh Virgil, Ovid, Seneca, Lucan, Juvenal, Martial, and Catullus in the Earl of Surry, Daniel, Johnſon, Spencer, Don, Shakeſpear, and the glory of the reſt, Sandys and Sydney

*Vindex Anglicus, or the Perfections of the English language defended and asserted* Oxford, 1644  
*Reprinted in the Harleian Miscellany, 8vo edition, Vol. v*  
*p. 431*

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[No author's name is given for this tract in the reprint,<sup>1</sup> nor in Hazlitt or Lowndes. None of these seem to be aware that it is an ingenious recast of Richard Carew's essay on "The Excellencie of the English Tongue," printed in the 1614 and subsequent editions of Camden's *Remaines concerning Brittain*, into which the writer has also worked passages from Camden's chapter on "Languages" which precedes Carew's essay. He even has stolen thoughts if not expressions from Sidney's *Apologie for Poetrie*. We have here a clear case of literary theft, for Carew died in 1620, and Camden in 1623, and 1644 must be about the true date when *Vindex Anglicus* was written, from the author's exclamation "What matchless and incomparable pieces of eloquence hath this time of civil war afforded? Came there ever from a prince's pen such exact pieces as are his majesty's declarations?" and his reference to Digby's speeches (p. 431). The passage above is copied and altered from the passage quoted from Carew, before, p. 27. L. T. S.]

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<sup>1</sup> I owe the reference to Dr. F. J. Furnivall.

## PAUL AYLWARD, 1645

To his deere friend Mr *Henry Burkhead*, upon his  
Tragedy of Cola's fury

You I preterre *Johnson* for all his wit  
Could never paint out times as you have hit  
The manners of our age The fame declines  
Of ne're enough pray'd *Shakespeare* if thy lines  
Come to be publisht *Beaumont* and *Fletcher's* skill  
Submitts to yours, and your more learned quill

## DANIELL BREEDY, 1645

[To the same]

Deere friend since then this peece so well limn'd  
As most would thinke 'twas by *Ben Johnson* trimm'd,  
That *Shakespeare*, *Fletcher*, and all did combine  
To make *Lirenda* through the Clouds to shine

*Commendatory lines prefixed to A Tragedy of Cola's Fury  
or Lirenda's Misery Kilkenny, 1645 C M I*

GEORGE WITHERS<sup>2</sup>, 1645

*John Taylour*, then the Courts shrill *Chanticleere*  
 Did summon all the *Jourours* to appeare  
 Hee had the Cryers place an office fit,  
 For him that hath a better voyce, then wit  
 Hee, who was called first in all the List,  
*George Withers* hight, entitled Satyrist,  
 Then *Cary*, *May*, and *Davenant* were call'd forth,  
 Renowned Poets all, and men of worth,  
 If wit may passe for worth. Then *Sylvestre*,  
*Sands*, *Drayton*, *Beaumont*, *Fletcher*, *Maffinger*,  
*Shakespeare*, and *Heywood*, Poets good and free,  
 Dramatick writers all, but the first three  
 These were empanell'd all.

(p 9)

\* \* \* \* \*

These were the crimes, whereof he<sup>1</sup> was accus'd  
 To which he pleads not guilty, but refus'd  
 [sic] By Histriomicke Poets to be try'd,  
 'Gainst whom, he thus maliciously enveigh'd  
 Justice (sayd he) and no sinister fury,  
 Diswades me from a tryall by a jury,  
 That of worse misdemeanours guilty bee,  
 Then those which are objected against mee  
 These mercenary pen-men of the Stage,  
 That foster the grand vices of this age,

<sup>1</sup> The *Intelligencer*

Should in this Common-wealth no office beare,  
 But rather stand with vs Delinquents here  
*Shakespear's* a Mimicke, *Maffinger* a Sot,  
*Heywood* for *Aganippe* takes a plot  
*Baumont* and *Fletcher* make one poet, they  
 Single, dare not adventure on a Play.  
 These things are all but th' error of the Muses,  
 Abortive witts, foul fountains of abuses  
 Reptiles, which are equivocally bred,  
 Under some hedge, not in that geniall bed  
 Where lovely art with a brave wit conjoyn'd,  
 Engenders Poets of the noblest kind  
*Plato* refus'd such creatures to admit  
 Into his Common-wealth, and is it fit  
*Parnassus* should the exiles entertaine  
 Of *Plato* ?

\* \* \* \* \*

Thus spake the Pris'ner

[*Plautus*, *Terence*, *Menander*, *Aristophanes* mutter among the  
 crowd]

And while 'mongst these the murmure did encrease,  
 The Cryer warn'd them all to hold their peace

The Court was silent, then *Apollo* spake  
 If thou (said He) chiefly for vertues sake,  
 Or true affection to the Common-weale,  
 Didst our Dramatick Poëts thus appeale,  
 We should to thy exception give consent,  
 But since we are assur'd, 'tis thy intent,  
 By this refusall, onely to deferre  
 That censure, which our justice must conferre  
 Upon thy merits, we must needs decline  
 From approbation of these pleas of thine,  
 And are resolv'd that at this time, and place,

They shall as Jurours, on thy tryall passe,  
 But if our *Censour* shall hereafter find,  
 They have deserved ill, we have design'd  
 That they likewise shall be to judgement brought,  
 To suffer for those crimes, which they have wrought,  
 Thus spake the Sovereign of the two-topp'd Mount

*The Great Assises Holden in Parnassus London 1645*  
*pp 9, 31—33*

[The title of this curious Satire on the newsletters and newspapers of the day runs as follows,—"The Great Assises holden in Parnassus by Apollo and his Assessoris At which Sessions are Arraigned *Mercurius Britannicus, Mercurius Aulicus, Mercurius Civicus, The Scout, The writer of Diurnalls, The Intelligencer*" and six others The constitution of the court is set out on the second page, Apollo is president, the judges, Lord Verulam, Sidney, Erasmus, &c, follow, then two lists, one of "The Malefactorious" (the same as those given on the title-page), the other of "The Jurours," whose names are *George Wither, Thomas Cary, Thomas May, William Davenant, Josuah Sylvester, George Sandes, Michael Drayton, Francis Beaumont, John Fletcher, Thomas Haywood, William Shakespeare, Philip Massinger* The other officers of the court are, "*Joseph Scaliger, the Censor of manners in Parnassus, Ben Jonson, Keeper of the Trophonian Denne, John Taylour, Cryer of the Court, Edmund Spencer, Clerk of the Assises*"

The jurors are successively hit at by the challenging of the prisoners In Apollo's defence of the "Diamatick Poets" given above, Withers gives a cautious opinion

This book does not bear Withers' name, but it was ascribed to him on the authority of Dalrymple and Hearne by Bliss in his edition of Wood's *Athenæ Oxonienses*, vol iii p 773 But the Rev Mr Ebsworth is of a contrary opinion, not believing that any man would describe himself so insultingly as some lines in this poem do Withers See "Choyce Drollery," Boston, 1876, pp 405, 406 L T S ]

## SIR RICHARD BAKER, 1645

and therefore where he [Prynne, author of 'Histriomastix'] hath entituled his *Book*, *A Tragedie of Actours*, he should, if he had done right, have entituled it, *A Comedie of Errours*

*Theatrum Redivivum*, (a posthumously published work  
Sir R B died in Feb 1645) 1662 p 96

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This book, an answer to Prynne, is singularly wanting in contemporary references or allusions of any kind, English or European —B N

It was reprinted in 1670 under the title of "*Theatrum Triumphans* / or a / Discourse / of / Plays / Wherein all Scruples are removed, and the vain / objections of Histio mastix and others fully / Answered and confuted,

Written by the Learned / Sir Richard Baker, Kt / London / .  
1670 " Allen and Bourbidge are mentioned by the author, whose allusions are mostly classical M

## SAMUEL DRAKE, 1646.

Troth I tooke him for the Schoole Master of the place y<sup>t</sup>  
made mee grow so bould with him, but no more of y<sup>t</sup> good  
Hall, & thou loue mee, for this veniall fin when I come to bee  
thy Confessor I'le pardon thee a mortall one /

[p 68 b]

And for the boeke hee fhall receaue it when you do Arnoldus  
For the Apothecarys bill 'tis a smueling inconsiderable fumme,  
what fd Falstaffe in y<sup>t</sup> case to Lieft Peto, lay out Lay out Hall  
I'le bee responfable to all when—

\*

\*

\*

Normanton  
Monday morning

S Drake  
[p 69]

*Letter from Rev S Drake at Wakefield to Dr Power in  
Papers of William Courten and Dr Power Sloane MS  
3515, Brit Mus Noticed by Edward J L Scott,  
Athenæum, 5 March, 1898, p 32, col 2*

The first extract refers to Falstaff's words, 1 *Henry IV*, II, iv, fol  
p 57 'A, no more of that *Hall*, and thou louest me'

The second appears to refer to 1 *Henry IV*, IV, ii

*Raid* Will you give me money, captain?

*Fal* Lay out, lay out . Bid my lieutenant Peto meet me at the  
town's end M.

## SAMUEL SHEPPARD, 1646

See him whose Tragic Scenes EURIPIDES  
 Doth equal, and with SOPHOCLES we may  
 Compare great SHAKESPEAR ARISTOPHANES  
 Never like him, his Fancy could display,  
 Witness the Prince of *Tyre*, his Pericles,  
 His sweet and his to be admired lay  
 He wrote of lustful *Tarquins* rape shews he  
 Did understand the depth of Poetrie

*The Times Displayed in Six Sestiyads, 1646 The sixth  
 Sestiyad St 9, p 22. 14to } C M I*



## ROBERT WILD, 1646 (?)

Shakeſpear

*Invent[ion]* His Quill as quick as Feather from the Bow !  
 O who can ſuch another *Falſtaff* ſhow ?  
 And if thy learning had been like thy Wit,  
*Ben* would have bluſht, and *Johnſon* never writ

*Fur[or Poeticus]* Piſh —I never read any of him but in  
 Tobacco papers and the bottom of Pigeon-Pies —But he had  
 been a Curate to the Stage ſo long, that he could not chooſe but  
 get ſome ends and bottoms, —I, and they were his Fees too, —  
 But for the fine and true Dramatick Law,  
 He was a Dunce and ſcribled with a Straw

*The Benefice A Comedy By R[obert] W[ild] D D*  
*Author of Iter Boreale Written in his Younger Days*  
*Now made Publick for Promoting Innocent Mirth*  
*London MDCLXXXIX p 10*

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Internal political alluſions prove this play to have been written about 1646 It is obviously imitated from the anonymous 'Returne from Per-nassus' firſt published in 1606 Besides the Shakspearean criticism, are paſſages dealing with Ben Jonſon, Beaumont and Fletcher, and 'Tom Randolph's Poems' For an account of the author ſee *Poems by Robert Wilde, D D*, one of the ejected miniſters of 1662, with a hiſtorical and biographical preface and notes by the Rev John Hunt London, 1870 —  
 S L LEE

*Anonymous, 1647*

But directed by the example of some, who once steered in our qualitie, and so fortunately aspired to choose your *Honour*, joyned with your (now glorified) *Brother, Patrons* to the flowing compositions of the then expired sweet *Swan of Avon* SHAKESPEARE, \* \* we have presumed to offer to your *Selfe*, what before was never printed of these *Authours*,

*The dedicatory epistle of ten Players "to Philip Earle of Pembroke and Mountgomerie" Prefixed to the first edition of Beaumont and Fletcher's Works 1647 [Fo]*

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The writer here adopts Ben Jonson's graceful *sobriquet* for Shakespeare "Sweet Swan of Avon" (p 310)

[Prefixed to the first folio of Beaumont and Fletcher there is, besides this Epistle of the ten players, whose names are subscribed to it, an address "To the Reader" signed *Ja Shurley*, and one by "The Stationer to the Reader," signed *Humphrey Moseley* There is nothing to show who wrote the ten Players' epistle L. T. S.]

## SIR JOHN DENHAM, 1647.

Then was wits Empire at the fatall height,  
 When labouring and sinking with its weight,  
 From thence a thousand lesser Poets sprong,  
 Like petty Princes from the Fall of *Rome*,  
 When JOHNSON, SHAKESPEARE, and thy selfe did fit,  
 And iway'd in the Triumvirate of wit—  
 Yet what from JOHNSONS oyle and sweate did flow,  
 Or what more easie nature did bestow  
 On SHAKESPEARES gentler Muse, in thee full growne  
 Their Graces both appeare, yet so, that none  
 Can say here Nature ends, and Art begins  
 But mixt like th' Elements, and borne like twins,  
 So interweav'd, so like, so much the same,  
 None this meere Nature, that meere Art can name  
 'Twas this the Ancients meant, Nature & Skill  
 Are the two topps of their Pernassus Hill

*Commendatory Verses on John Fletcher, prefixed to the first  
 edition of Beaumont and Fletcher's Works*

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[On the contrast between the nature and art of Shakespere and of Jonson  
 see before, p 275, and after, Winstanley, 1684 On "the elements so  
 mix'd" see before, p 121 L T S]

## JAMES HOWELL, 1647.

Had now grim Ben bin breathing, with what rage  
 And high-fwolne fury had Hee lafh'd this age,  
 SHAKESPEARE with CHAPMAN had grown madd, and torn  
 Their gentle *Sock*, and lofty *Buskins* worne,  
 To make their Muse welter up to the chin  
 In blood,

*Commendatory Verses "upon Master Fletcher's Dramaticall  
 Workes" Prefixed to the first edition of Beaumont and  
 Fletcher's Works. C M I*

## GEORGE DANIEL OF BESWICK, 1647

The Sweetest Swan of Avon, to y<sup>e</sup> faire  
 And Cruel Delia, passionateli Singes,  
 Other mens weakeneffes and follies are  
 Honour and witt in him, each Accent brings  
     A Sprig to Crowne him Poet, and Contrive  
     A Monument, in his owne worke, to live  
 Draiton is sweet and Smooth, though not exact  
 Perhaps, to stricter Eyes, yet he shall live  
 Beyond their Malice   To the Sceane, and Act,  
 Read Comicke Shakespeare, or if you would give  
     Praife to a Just Defert, crowning the Stage  
     See Beaumont, once the honour of his Age

*Poems Vindication of Poesie Add MS 19,255, p 17 (British Museum) Privately printed by Dr Grosart, 1878, 4 vols [4to]  
 Vol 1, pp 28, 29*

[By the "sweetest Swan of Avon" is intended Samuel Daniel (no relation to George, the Royalist poet) Upon the "Swan of Avon" see Jonson and the ten Players, before, pp 310, 503, and Appendix A) George Daniel rated Jonson above all, saying of him,

"Hee was of English Diammatickes, the Prince"

Dr Grosart says that "he idolized Ben Jonson, and set himself resolutely against the supremacy of Shakespere," and he finds a consciousness of this in the lines,

"I am not tyed to any general ffame,  
 Nor fixed by the Approbation  
 Of great ones" (*Vindication of Poesie*, p 30)

L T S ]

## GEORGE DANIEL OF BESWICK, 1647

47

The worthy S<sup>r</sup> whom Falstaffe's ill-vs'd name  
 Personates, on the Stage, left scandall might  
 Creep backward, & blott Martyr, were a shame,  
 Though Shakespeare, Story, & Fox, legend write,  
     That Manual, where dearth of Story brought  
     Such S's worthy this Age, to make it out

50.

Another Knight but of noe great Account  
 (Soe say his freinds) was one of these new Saints  
 A Priest<sup>1</sup> but the fatt Mault-Man<sup>1</sup> (if yo<sup>n</sup> don't  
 Remember him, S<sup>r</sup> Iohn has let his rants<sup>1</sup>

    Flye backward), the first Knight to be made  
     And golden Spurres, hee, in his Bosome had

(MS, pp 464, 465, *reprint*, pp 112, 113)

136

Heie, to Evince the Scandall, has bene throwne  
 Vpon a Name of Honour, (Charactred  
 From a wrong Person, Coward, and Buffoone,)  
 Call in your easie faiths, from what y<sup>e</sup> 'ave read  
     To laugh at Falstaffe, as an humor fram'd  
     To grace the Stage, to please the Age, misnam'd

137

But thinke, how farre vnfit<sup>2</sup> how much below  
 Our Harrie's Choice, had such a Person bene<sup>2</sup>

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<sup>1</sup> The MS. has the ) after "rants," but the sense requires it after  
 "backward"

To such a Trust, the Town's a Taverne now  
 And plumpe S<sup>r</sup> Iohn, is but the Buſh far-seene,  
 As all the Toyle of Princes had beene Spent  
 To force a Lattice, or Subdue a Pinte <sup>1</sup> [1 Pent—roof]

## 138

Such Stage-mirth, have they made Him, Harry saw  
 Meritt, and Scandall but pursues the Steps  
 Of Honour, with ranke Mouth, if Truth may draw  
 Opinion, wee are paid, how ere the heapes  
 Who crowd to See, in Expectation fall  
 To the Sweet Nugilogues, of Jacke, and Hall

## 139

Noe longer please your selves to inure Names  
 Who liv'd to Honour, if (as who dare breath  
 A Syllable from Harrie's Choice) the fames  
 Conferr'd by Princes, may redeeme from Death;  
 Live Falstaffe then, whose Trust, and Courage once  
 Mented the first Government in France,

## 140

This may Suffice, to right him, let the Guilt  
 Fall where it may, unquestion'd Harrie Stands  
 From the foure Points of vertue, equall built,  
 Judgment Secur'd, the Glorie, of his Hands.  
 And from his bountie, blot out what may rise  
 Of Comicke Mirth, to Falstaff's præjudice.

(MS, pp 477, 478, reprint, pp 135-6)

*Poems, 1616—1657 Privately printed from the MS (Add  
 19,255) in the British Museum by Dr Grosart, 1878  
 Trmachordia, The Raigne of Henrie the Fifth, vol iv*

[Doubtless the popularity of the Plays [*I and II King Henry IV* and  
*Merry Wives of Windsor*], and so the universal acceptance of Falstaff, stung  
 the Royalist Poet thus to reprimand Shakespere See end of note, p 510

In stanza 138, *Nugilogues*=triflings or banter, *ie nugæ*, trifles. Jacke  
 and Hall are of course Falstaff and Prince Hal A B Grosart]

[In stanza 50, the Priest probably refers to Sir John of Wrotham, and the fatt Mault-Man to William Murley the Malt man of Dunstable, the would-be knight, both in the play called *The First Part of Sir John Oldcastle*, 1600, sign F 4, D 1, bk, G 2

From stanza 47 it is evident that George Daniel was aware that Falstaffe was formerly called Oldcastle on the stage, and that this "ill used name" had been suppressed and changed "lest scandall might" "blott Martyr" He, however, like Thomas Fuller (see before, p 486), speaks out in vindication of the full fame of Fastolf, the Norfolk knight to whose "trust and courage," as distinguished captain and governor in France in the 15th century, he alludes in stanza 139

The prologue of the *First Part of the Life of Sir John Oldcastle*, two editions of which came out in 1600, contained the following lines —

"It is no pamp'rd Glutton we present,  
Nor aged Councellour to youthfull sinne,  
But one, whose vertue shone above the rest,  
A valiant Martyr, and a vertuous Peere,  
In whose true faith and loyalty exprest  
Unto his soveraigne and his Countries weale  
We strive to pay that tribute of our love  
Your favours merit Let faime Truth be grac'd,  
Since forg'd invention former time defac'd"

which seem clearly to point to the popular misapprehension of Oldcastle under the character of Falstaff, and the desire of the author of this play to clear Oldcastle's memory (The name of Shakespeare was affixed by the bookseller to one of the two 1600 editions of the play. See Chas Knight's *Studies of Shakespeare*, 1849, p 270—272) L T S]

[In justice to Shakespeare I would add a word on an error begun ignorantly in his own day, and continued—spite of Theobald and others—by literate names in this nineteenth century, namely, that Shakespeare's plump Jack and the historical Sir John Fastolf were one

When Shakespeare substituted Falstaff for Oldcastle he perhaps chose the name because it was existent at the time of his plays, but in Elizabeth's day extinct, and because he thought he could not further vilify the name of one who had, as he believed (see 1 *Henry VI*), proved himself a coward But fat Sir Apple-John was an old man in the latter days of Henry IV, and died just before Henry V embarked for France The Falstaff [Fastolf] of history had a government in France under Henry V, and was accused of cowardice in the next reign, as shown in 1 *Henry VI* It matters not to this question whether 1 *Henry VI* be Shakespeare's or not The play was at least known to him, and was acted before the change was made from Oldcastle to Falstaff in *Henry IV* Shakespeare therefore not only knew the difference between the two Falstaffs, but intended it to be known Hence perhaps the reason why he in his *Henry V* never even alludes to the historical Sir John, thus



allowing a long break between the death of one and the appearance of the other B N ]

[The case seems to be this in 1 *Henry IV*, as acted at first, the jovial boon companion and coward (a lollard) bore the name of Sir John Oldcastle, who had suffered martyrdom as a Lollard in the days of Henry V, this giving offence to the family of Oldcastle (see Dr James, before, p 330), Shakespere changed the name before the play was printed to Falstaff (*Stationers' Registers*, Feb 25, 1597-8) <sup>1</sup> Falstaff was but a modification of the name of Sir John Fastolf, who was a noted warrior and brave commander under Henry V and Henry VI, he was also a lollard, and having passed under the imputation of cowardice (though afterwards triumphantly cleared, see Mr Jas Gaudner's article in *Fortnightly Review*, March 1873, Vol 13, p 343), and being a somewhat unpopular man in his own day, Shakespere found that he fitted the character for whom he wanted a name. He disguised the name slightly by the common change of letters (see what Fuller says, before, p 486), yet the confusion crept into the common mind, so that the fat jovial coward was remembered by the name of Oldcastle as late as 1618 (see Field's *Amends to fair Ladies*, before, p 270), perhaps even down to 1651 (See after, T Randolph's *Hey for Honesty*, Vol 11) The testimony of Dr Richard James, George Daniel, and Fuller, taken together, show clearly that the distinction between Sir John Oldcastle, Sir John Fastolf, and Falstaff in their historical and poetical characters was well understood certainly by some (See authorities cited in Dyce's *Shakespeare*, 1866, Vol. iv p 204, and Mr Gaudner's article as above) L T S ]

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<sup>1</sup> The *Epilogue* to 2 *Henry IV*, in which Falstaff is to die of a sweat, "for Oldcastle died a martyr, and this is not the man," shows that Shakespere was disclaiming the identity in the Second play (1597-8) about the same time that the First was being printed

"That Falstaff was first called Oldcastle in the play, we know also from *Old* having been printed at the head of the speech, 'Very well, my lord, very well,' in the quarto 1600, of 2 *Henry IV*, Act I, sc 11, and from Prince Hal calling Falstaff in 1 *Henry IV*, Act I, sc 11, 'My old lord of the castle,' " &c — Furnivall's Introduction to *Leopold Shakespeare*, p 1, *note* Dyce and Prof Dowden point out that Shakespere borrowed the name of Oldcastle in the first instance from *The Famous Victories of Henry V*, a popular play acted before 1588, in which one of the Prince's wild companions is a Sir John Oldcastle

As this sheet goes to press, Dr Gosart sends me the following from John Trapp, M A, to the same effect as Fuller and Daniel — "If dirt will stick to a mudwal, yet to marble it will not \* \* N D, Author of the three conversions, hath made Sr *John Oldcastle* the Martyr, a Ruffian, a Robber, and a Rebel His authority is taken from the Stage-players, of like conscience for lyes as all men know" *Commentary upon Nehemiah*, 1657 Chap VI, v 6

## WILLIAM CARTWRIGHT, 1647

Twixt *Johnsons* grave, and *Shakespeare's* lighter found  
 His muse so steer'd that something still was found,  
 Nor this, nor that, nor both, but so his owne,  
 That 'twas his marke, and he was by it knowne

\* \* \* \* \*

*Shakespeare* to thee was dull, whose best jest lyes  
 I' th Ladies questions, and the Fooles replies,  
 Old fashion'd wit, which walkt from town to town  
 In turn'd Hose, which our fathers call'd the Clown,  
 Whose wit our nice times would obseannesse call,  
 And which made Bawdry pass for Comicall  
 Nature was all his Art, thy veine was free  
 As his, but without his scurility,

*Upon the Dramatic Poems of Mr John Fletcher, prefixed to the  
 first edition of Beaumont and Fletcher's Works, and included  
 (under that title) in Cartwright's Comedies, Tragi-comedies, and  
 Poems, 1651 [sm 8vo], pp 270 and 273*

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Canon Kingsley calls Cartwright a "wondrous youth" (*Essays*, 1873, p 58) The fact is, he was not a good poet, but for his manifold and precocious accomplishments he might have been nicknamed *Drusus* Like Jasper Mayne, he was a dramatist in Holy Orders, but he wrote twice as many plays as Mayne viz, four C M I

J BERKENHEAD, 1647

*Shakeſpear* was early up, and went ſo dreſt  
As for thoſe *dawning* houres he knew was beſt,  
But when the Sun ſhone forth, *You Two* thought fit  
To weare juſt Robes, and leave off Trunk-hoſe-Wit.

\* \* \* \* \*

Brave *Shakeſpeare* flow'd, yet had his Ebbings too,  
Often above Himſelfe, ſometimes below,  
Thou Alwayes Beſt, if ought ſeem'd to decline,  
'Twas the unjudging Rout's miſtake, not Thine [mobs]

*Prefixed to the Firſt Folio Edition of Beaumont and  
Fletcher's Works, 1647 C M I*

## GEORGE BUCK, 1647

Let *Shakepeare*, *Chapman*, and applauded *Ben*,  
 Weare the Eternall meit of their Pen,  
 Here I am love-ficke . and were I to chufe,  
 A Mistris corrivall 'tis *Fletcher's* Muse

*Prefixed to the first edition of Beaumont  
 and Fletcher's Works 1647*

## T. PALMER, 1647

I could prayse *Heywood* now or tell how long,  
*Falstaffe* from cracking Nuts hath kept the throng  
 But for a *Fletcher*, I must take an Age  
 And scarce invent the Title for one Page.

*Prefixed to the first edition of Beaumont  
 and Fletcher's Works 1647*

C M. L.

\* SAM SHEPPARD, 1647.

*Such*[-dry] We are in an excellent humour—lets have the  
tother quat

*Com*[mon-curse] Rare rogue in Buckram—thou shalt goe out  
a wit, and vie with *Martin Parker*,<sup>1</sup> or *John Tailor*<sup>2</sup>

*The Committee-Man Curried A Comedy presented  
to the view of all Men* Written by *S. Sheppard*,  
*Printed* Anno Dom 1647 4to Act 3, p 7  
F J F

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Having regard to the great popularity of *Hen IV*, this may be an allusion  
to Falstaff's 'rogues in buckram' though a buckram lord, rogue, man, &c  
was a common phrase C M I

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<sup>1</sup> The Ballad-Writer

<sup>2</sup> The Water-Poet

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J S, 1648

With reference to Mr Bullen's letter printed on the next page, and issued  
in my *Stubbes*, Part I, 1879, a note of mine appeared in the *Athenæum* of  
April 3, 1880, saying that I had chanced to take up *Wits labyrinth* "in  
the British Museum, and opening it at p 19, my eye caught at once a line  
of Petruccio's remonstrance with Kate before she touches his meat.—

The poorest service is repaid with thanks

*Taming of the Shrew*, IV iii 45

As this line is not in the 'Taming of a Shrew,' 1594, it negatives Mr  
Bullen's supposition that J S, the compiler of 'Wit's Labyrinth,' had  
access only to Shakspeare's historical plays and 'Titus' That J S was  
Shirley the dramatist I don't for a moment believe There are other J S  
initial books in 1639, 1643, 1660, 1664, &c"—F J F

## 1648 J S

"Wit's labyrinth Or a briefe and compendious Abstract of most witty, ingenious, wise and learned Sentences and Phrases Together with some hundreds of most pithy, facetious and pathetically, complementall expressions Collected, compiled, and set forth for the benefit, pleasure, or delight of all, but principally the English Nobility and Gentry *Aut prodesse aut delectare potest* By J S. Gent London, printed for M Simmons, 1648,' 4to, 53 pages

"The quotations which [this volume] contains are strung together apparently without any order or arrangement, and without any indication of the sources from which they are derived No name, in fact, of any author whatever is mentioned The following, however, I have identified as being from Shakspeare, and, with the aid of Miss Cowden Clarke's valuable Concordance, I have appended to them the exact positions which they occupy in the Shakspearian dramas —

- 'Suspicion always haunts the guilty mind'—*3 Henry VI*, Act v sc 3
- 'Discretion is the better part of valour'—*1 Henry IV*, Act v sc 4
- 'Uneasie lyes the head, that wears a Crowne'—*2 Henry IV*, Act iii sc 1
- 'I heaves as 'Diana's Foresters or Gentlemen of the Shade'—*1 Henry IV* Act I sc 2
- 'No beast so fierce but knows some touch of pity'—*Richard III*, Act I sc 2
- 'That wrens may prey where eagles dare not perch'—*Richard III*, Act I sc 3
- 'O Tiger's heart wrapped in a woman's hide'—*3 Henry VI*, Act I sc 4
- 'Better than he have yet worn Vulcan's badge'—*Titus Andronicus*, Act II sc 1
- 'Even such kin as the parish heifers are to the town bull'—*2 Henry IV*, Act II sc 2
- 'The Fox barks not when he would steal the lamb'—*2 Henry VI*, Act III sc 1
- 'Did ever Raven sing so like a Lark?'—*Titus Andronicus*, Act II sc 1
- 'The Raven doth not hatch a Lark'—*Titus Andronicus*, Act II sc 3
- 'Thanks, the exchequer of the Poor'—*Richard II*, Act II sc 3

"I have thus verified thirteen distinct quotations from Shakspeare in this little work, and I believe that there are still more Of those which I have traced, it is singular that all except three are from the English historical plays, and that the three exceptions are from 'Titus Andronicus' This would almost show that the compiler, whoever he was, had access only to those particular dramas, and not to any complete edition of Shakspeare's plays, either the 1623 edition or the 1632 edition Otherwise we might have expected passages from the greater dramas, 'Hamlet,' 'Macbeth,' 'Lear,' 'Romeo and Juliet,' 'Othello,' 'The Tempest,' &c

"And now the question arises, Who was the compiler? Who was 'J S Gent'? The first name one thinks of is that of James Shirley, a dramatist himself, and the last of the glorious band in whom there survived somewhat of the genius of Shakspeare,—Marlowe, Webster, and Beaumont and Fletcher

"Shirley, besides being a dramatist, was a clergyman of the Church of England who turned Catholic He was also a schoolmaster, and the Latin quotation of the title-page, together with another Latin quotation in the preface, might lead one to suppose that the compilation was his But the style and manner of the preface are altogether unworthy of him Here is a passage from it —

"And lastly although this Poem [work?] is but a collection of divers sentences, phrases, &c, as appeareth in the Title (not methodically composed or digested), it being impossible in a subject of this nature so to doe, but promiscuously intermixt with variety and delight, which many yeares since, in times of my better prosperity, I gathered out of some hundreds of Authors, never having the least thought of putting it to Presse yet now,' &c Then he goes on, in the style usual then as at present, to say that he was prevailed on by the importunities of friends 'to put it into print,' &c

"Perhaps some one else may be more fortunate in discovering the name of the compiler."

*Anonymous, 1648*

*Wednesday the 27 of December.*

From Windfor came to White-Hall this day thus That the King is pretty merry, and spends much time in reading of Sermon Books, and sometimes *Shakspeare* and *Ben · Johnsons* Playes

*Perfect Occurrences of Every Dares iournall in Parliament, Proceedings with His Majesty, and other moderate intelligence. No 104  
Friday Dec 22 to Friday Dec 30 1648*

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[It is well known that the cultivated taste of Charles I delighted in Shakespere, we here see how he could thus find distraction from his troubles within a month of his death See also after, J Cook, p 525  
L T S]

## HENRY TUBBE, 1648-54

Th' Example of his Conversation  
 With such an high, illustrious vigour shone,  
 The blackest Fangs of base Detraction  
 Had nothing to traduce or fasten on  
 His very Lookes did fairely edifie,  
 Not mask'd with forms of false Hypocrisie  
 A gracefull Aspect, a Brow smooth'd w<sup>th</sup> Love,  
 The Curls of Venus, with the Front of Jove,  
 An Eye like Mars, to threaten & command  
 More than the Burnish'd Scepter in his Hand  
 A Standing like the Herald Mercure,  
 A Gesture humbly proud, & lowly high,  
 A Mountaine rooted deepe, that kiss'd the Skie,  
 A Combination and Formalitie  
 Of reall Features twisted in a String  
 Of rich Ingredients, fit to make a King

*Harleian MS 4126, leaf 50 (or 51 by the 2nd numbering),  
 back Epistles, Poems, Characters, &c, 1648-1654, by Hy  
 Tubbe of St John's College, Cambridge from Eleg VI on  
 "The Roall Martyr," Charles I*

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[The Passage was first pointed out by Mr Halliwell, and was sent by me to the first number of the new monthly, the *Antiquary*. It is somewhat odd, that though Tubbe uses Shakspere's lines on Hamlet's Father—

See what a grace was seated on his Brow,  
*Hyperions* curls, the front of Ioue himselfe,  
 An eye like Mars, to threaten or command  
 A Station, like the Herald Mercure



New lighted on a heauen kissing hill  
 A Combination and a forme indeed,  
 Where euery God did sceme to set his Seale,  
 To giue the world assurance of a man

1st Folio, *Trag*, p 271, col 1,

yet he doesn't name Shakspeare as one of the Learned Ghosts who are to greet him and his friend in Elysium, If 37 (or 39), back "the great Shadow of Renowned BEN," and "Ingenious Randolph"<sup>1</sup> are the only two specified for that honour — F J F ]

<sup>1</sup> Epistles I f 37, 39

Our Spirits shall intermix, & weaue then knots,  
 Free from the trouble of these earthly Grotts,  
 Thence winged flie to the Elysian groves,  
 Where, whilst wee still renew our constant Loves,  
 A Thousand Troops of Learned Ghosts shall meet  
 Us, and our Comming thither gladly greet  
 First the Great Shadow of Renowned BEN  
 Shall giue us hearty, joyfull Wellcome then  
 Ingenious Randolph from his lovely Aims  
 Shall entertaine us with such mighty charms  
 Of Strict Embraces, that wee cannot wish  
 For any comforts greater than this Blisse

[back]

## ANON 1649

*Here to evince that scandal has been thrown  
 Upon a name of honour, charactred  
 From a wrong person, coward and buffoon,  
 Call in your easy faiths, from what you've read  
 To laugh at Falstaffe, as a humour fram'd  
 To grace the stage, to please the age, misnam'd*

*No longer please yourselves to injure names  
 Who lived to honour. If, as who dare breathe  
 A syllable from Harry's choice, the Fames,  
 Conferr'd by Princes, may redeem from death?  
 Live Fastolfe then; whose Trust and Courage once  
 Merited the first Government in France*

Stanza 136 139

Τριναρχωδια *The several Reigns of Richard II, Henry  
 IV, and Henry V, MS 8vo, 1649, in Hen V*

*howe'er the heaps  
 May crowd, in hungry expectation all,  
 To the sweet Nugilogues of Jack and Hal*

1b Stanza 138

*Then, from his bounty, blot out what may rise  
 Of comic mirth, to Falstaff's prejudice*

Stanza 140

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The first two stanzas above are from William Oldys's *Life of Sir John Fastolf* in "A General / Dictionary, / Historical and Critical / in which / A New and Accurate Translation / of that of the Celebrated / Mr Boyle, /

with the Collections and Observations printed / in the late Edition at *Paris*, is included, and interspersed / with several thousand Lives never before published / London M D CC XXXVII vol 5, p 195, note Oldys says that as Shakspeare's trespass was poetical, we shall end with a poetical animadversion taken from an original *Historical Poem* on *Twee* of our *Kings*, in the possession of the writer of this article Herein the Poet has five stanzas of 1eproof for this liberty taken on the Stage in derogation of our Knight, but, for brevity, shall at present repeat only these two," those above

In his article on Fastolff<sup>1</sup> in the *Biographia Britannica*, 1793, Oldys quotes the few more lines, given above, from two more of the 5 stanzas he names in his first article Yowell, in his account of Oldys in 3 *N & Q* 1 85 (Feb 1, 1862), has a note by Bolton Coiney, saying that the MS of the *Timarchodia* passed into the hands of "J P Andrews Park describes it, *Restituta*, iv 166 "

The first 2 stanzas above were quoted by Mr Halliwell in his *Character of Falstaff*, 1841, p 44, as from "An anonymous and unedited poet of the early part of the seventeenth century, whose MS works were formerly in the possession of Oldys," with no other reference This designedly vague way of referring to other men's quotations—when he refers to em at all—is Mr Halliwell's normal one, and cannot be too strongly condemned It is unfair to the original quotee, and unfair to the reader, on whom is thrown the nuisance of a long search when he wants to find the original quotation, and remove Mr H's later needless alterations of italics, &c in it —F J F

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<sup>1</sup> Said in the B Mus Cat to be revised and enlarged by Nicols

*Anonymous, 1649.*

THE  
PROLOGUE  
TO THE  
GENTRY

THOUGH *Johnson, Shakespeare, Goffe, and Devenant,*  
Brave *Suchlin, Beaumont, Fletcher, Shurly* want  
The life of action, and their learned lines  
Are loathed, by the Monsters of the times,  
Yet your refined Soules, can penetrate  
Their depth of merit, and excuse their Fate

[*Sig A 2, l 3*]

*The Famous | Tragedie | of | King Charles I | In  
which is Included, | The several Combinations and  
machinations | that brought that incomparable Prince to  
the Block, | Printed in the year, 1649 p 4.  
[Dated in ink May 26]*

The play is full of classical allusions of all kinds, but particularly with allusions to the Trojan War. The references to *Venus* and her son (pp 4, 34), to *Thersites* (p 25), to *Cleopatra*, said to "dissolve inestimable precious Stones in every glasse of luscious Wine" (p 33), and to *Paris* (p 38), cannot be considered allusions to Shakspeare. The fourth line of the passage printed above is a reference to the Puritan hatred of the stage.

This Allusion was pointed out by Morris Jonas in *Notes and Queries*, 7th Series, vol x, p 4, col 2 M

## Εἰκὼν ἡ Πίστη, 1649

What do'st thou mean to stand behind the noon  
 And pluck bright honour from the pale fac'd moon ?

Εἰκὼν ἡ Πίστη, or *The Faithfull Pourtraicture of a Loyall  
 Subject*, 1649, sig. A 4 b

[Noted by Mr G Thorn Drury in *Notes and Queries*, 9th Series, x, p  
 465 The passage quotes Hotspur's words, *I Henry IV*, I, ii, 222

To pluck bright honour from the pale faced moon M ]

## JOHN MILTON, 1649.

From Stories of this nature both Ancient and Modern which abound, the Poets also, and some English, have been in this Point so mindful of *Decorum*, as to put never more pious Words in the Mouth of any Person, then of a Tyrant I shall not instance an abstruse Author, wherein the King might be less conversant, but one whom we well know was the Closet Companion of these his Solitudes, *William Shakespeare* who introduces the Person of *Richard* the Third, speaking in as high a strain of Piety, and mortification, as is uttered in any passage of this Book [Εικὼν Βασιλική], and sometimes to the same sense and purpose with some words in this Place, *I intended, saith he, not only to oblige my Friends, but mine Enemies.* The like saith *Richard, Act 2, Scen 1*

*“ I do not know that English Man alive,  
With whom my Soul is any jot at odds,  
More then the Infant that is born to night,  
I thank my God for my Humility ”*

Other stuff of this sort may be read throughout the whole Tragedy, wherein the Poet us'd not much Licence in departing from the Truth of History, which delivers him a deep Diffembler, not of his affections only, but of Religion

Ἑικονοελάστῃς, in *Answer to a Book intitul'd Εικὼν βασιλική*  
1690 [8vo], §1, pp 9-10

In the compiler's judgment Malone was in error in taking these remarks to imply a rebuke to Charles I for making Shakespeare his closet-companion. Milton merely takes a book which he knew was a favourite with the king, and out of it reads him a lesson. Apart from the single word "stuff," there is nothing like disparagement of Shakespeare in his remarks, and the contemptuous use of that word is the growth of a later age. Milton uses it also in the Introduction to *Samson Agonistes*, 1671. Having alluded to a tragedy named *Christ Suffering*, attributed to St. Gregory Nazianzen, Milton writes,

"This is mention'd to vindicate Tragedy from the small esteem, or rather infamy, which in the account of many it undergoes at this day with other common Interludes, hap'ning through the Poets error of intermixing Comic stuff with Tragic sadness and gravity, or introducing trivial and vulgar persons, which by all judicious hath bin counted absurd, and brought in without discretion, corruptly to gratifie the people"—*Of that sort of Dramatic Poem which is call'd Tragedy* C M I

## J COOK, 1649

Had he [King Charles] but studied Scripture half so much as  
*Ben Johnson* or *Shakespeare*, he might have learnt, That when  
*Amaziah* [&c]

[Cf 2 Kings xiv and  
 2 Chron. xxv — C M 1]

*King Charles his Case or, an Appeal to all Rational Men,*  
*concerning his Tryal* 1649 p 13 [4to]

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[Sam Butler, the author of *Hudibras*, wrote an answer to Cook's pamphlet, entitled *The Plagiarism exposed or an Old answer to a Newly revived Calumny against the memory of King Charles I* (published 1691, but written "above forty years since"), in which he retorts upon Cook for the affectation of his language, "therefore you do ill to accuse him of reading *Johnsons* and *Shakespears* Plays, which should seem you have been more in yourself to much worse purpose, else you had never hit so right upon the very Dialect of their railing Advocates, in which (believe me) to have really outacted all that they could fancy of passionate and ridiculous Outrage" (p 2) L T S.]



WILLIAM CAVENDISH, DUKE OF NEWCASTLE,  
1649

*Vnd[erwit]* These things are very right *Thomas*, let me see now the bookes of Martiall discipline

*Tho[mas]* I bought up all that seeme to have relation to warr and fighting

*Vnd* That was well done, well done, Item, the *Sword-falve*

*Tho* Sir if you bee hurt you neede goe no further then the blade for A surgeon

*Vnd* The *Buckler of faith*

*Tho* You had the *sworde* before, Sir

*Vnd* A booke of *Mortification*

*Tho* I Sir, that is a kinde of killing, which I thought very necessary for A Captaine

*Vnd* Item the *Booke of Cannons*, *Shakspeares* workes Why *Shakspeares* works?

*Tho* I had nothing for the Pike men before

*Vnd* They are playes

*Tho* Are not all your musteringes in the Country so, Sir,  
Pray read on

*The | Country Captaine, | A Comoeдые | Lately Presented | By  
his Majesties Servants | at the Blackfriers | In 's  
Grave van Haghe | 1649, p 25*

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[Bound with Newcastle's "Varietie" of the same date, a common title-page being printed for the two plays, 1649 M ]

## HUMPHREY MOSELEY, 1649.

Courteous Reader, these Books following are printed for *Humphrey Moseley*, and are to be sold at his Shop at the *Prince's Armes* in *St Paul's Churchyard*

\* \* \* \*

95 Poems written by M<sup>r</sup> William *Shakespeare* gent 8°

\* \* \*

108 Comedies and Tragedies written by *Francis Beaumont* and *John Fletcher*, never printed before, and now published by the Authors Originall Copies, containing 34 plays, and a Masque, Fol

109	The Elder Brother	} by	<i>Francis Beaumont</i> & <i>John Fletcher</i> gent
110	The Scornful Lady		
111	The Woman Hater		
112	<i>Thierry &amp; Theordoret</i> 40		
113	<i>Cupids</i> Revenge		
114	Mounfieur Thomas		
115	The two Noble kinfmen		

*Printed at the end of The Country | Captaine, | And the | Varrerie, Two | Comedies, | [By William Cavendish, Duke of Newcastle], 1649 M*